ISSN 0974 – 9128 Vol 09 Issue 08 November 2016 thescoremag @highonscore www.thescoremagazine.com ₹50

INDIA'S NATIONAL PAN-GENRE MUSIC MAGAZINE

the Score magazine

STAR OF THE MONTH

SANGEET HALDIPUR

HE TALKS TO US ABOUT HIS ENTRY INTO THE MUSIC INDUSTRY, HIS WORK AS A SINGER AND A COMPOSER, MARRIED LIFE AND UPCOMING PROJECTS IN A FUN INTERVIEW.

BAND OF THE MONTH

DELHI 2 DUBLIN

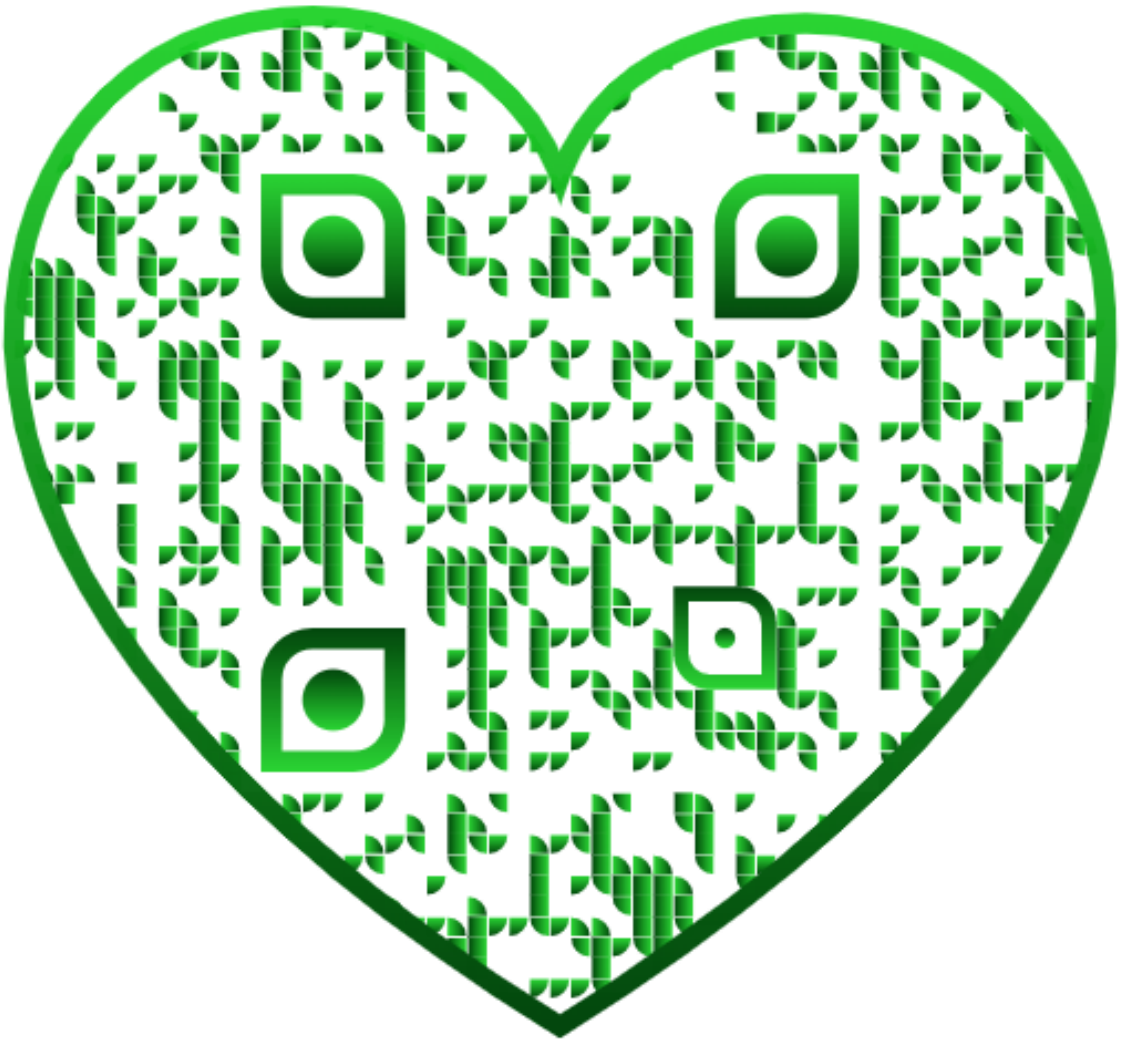
THIS SUPER FUN AND ENERGETIC BAND TALK TO US ABOUT HOW THEIR NAME CAME ABOUT, THE IDEA BEHIND DESI MUSIC, UPCOMING TOUR AND MUCH MORE.

COVER STORY

SONU NIGAM

THE SUPER CHARMING AND MULTI TALENTED SINGER SONU NIGAM TALKS TO US IN A RELAXED INTERVIEW ABOUT HIS LATEST WORK, TOURS, LIFE AND MUCH MORE.

ALSO INSIDE: FORGOTTEN FEMALE SINGERS IN INDIA, ALBUM REVIEWS, THINGS TO KEEP IN MIND BEFORE STARTING A BAND.



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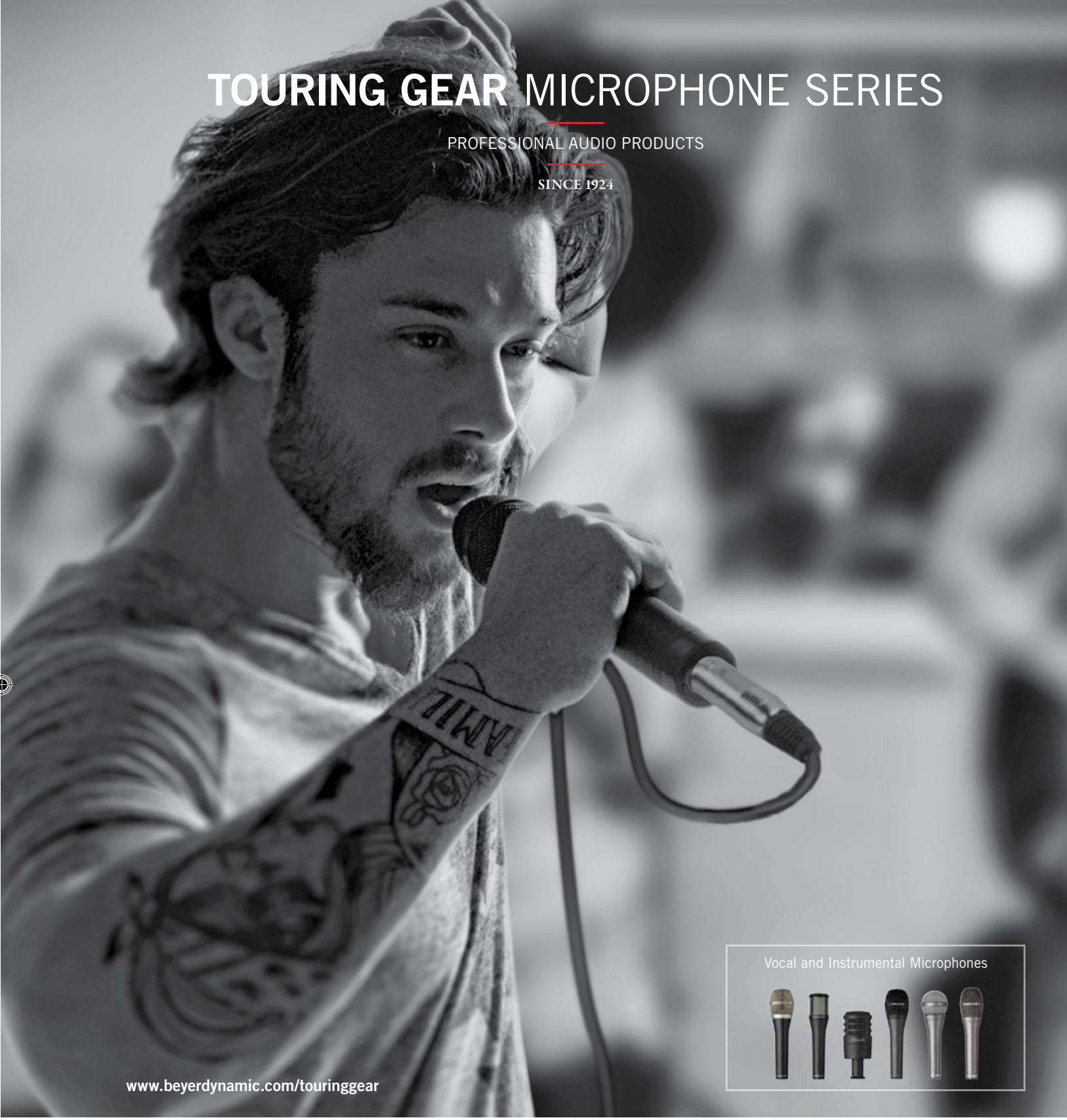

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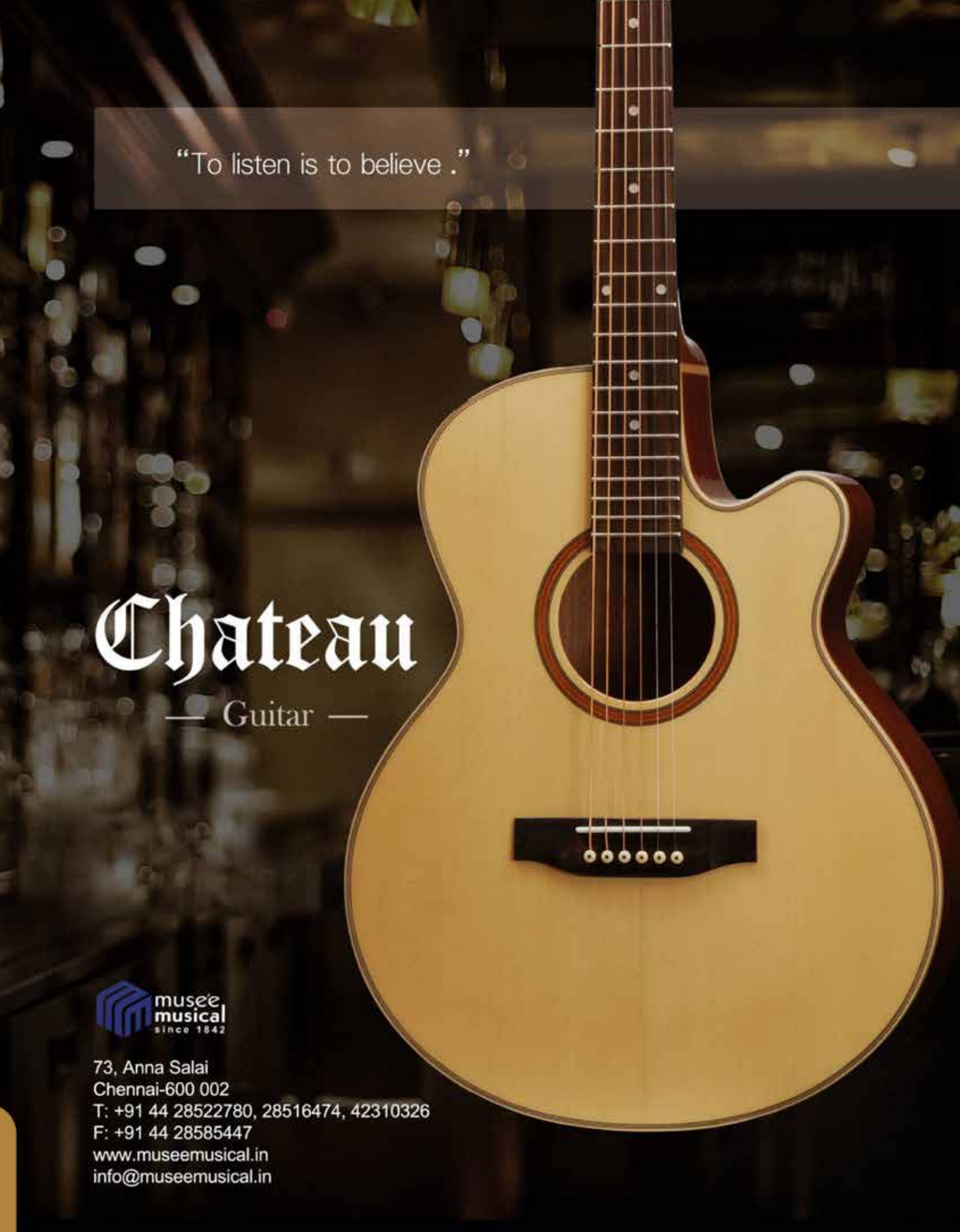
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Music is fun, relaxing, motivating and energizing. It has a profound impact on our mind and bodies. Here's why music can be considered as Food for the Soul.

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Director, Strategy and Planning
Ajay Prabhakar

Director, Business Development
Pragash VM

Director, Marketing & Operations
Sneha Ramesh

Editorial Advisor
Nikila Srinivasan

Creative Director
George Vedamanickam

Content Contributors
Sriram Ravishankar
Souvik Chakraborty
Aditi Sarawagi
Shreya Bose
Amogh Rao

thescoremag @highonscore
thescoremagazine.com
www.highonscore.com
www.skore.in highonscore
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DIRECTOR'S NOTE

The Internet has made it extremely simple to stay connected and to get any kind of information, but, travelling to other countries for trade shows has its own merits. One needs to only witness to what extent other countries have grown in the MI or Pro Audio industry. I had a wonderful opportunity to be a part of Music China and Prolight and Sound Shanghai 2016. Both are industry leaders in trade shows in the Asian MI and Pro Audio & lighting space.

The 15th edition of Music China took place last October in Shanghai; organised by Messe Frankfurt, one of the world's leading trade show organisers. The execution of the event was in a scale that hasn't been witnessed in India yet.

There were over 1,000 indoor and outdoor live concerts featuring Grammy Award winning stars. In addition there was a brand new zone for music education and an enlarged area for bowed instruments and pianos. The Jazz forum explored international perspective of jazz promotion and education practices.

The highly acclaimed NAMM CMIA Forum and NAMM University Courses offered attendees a chance to broaden their market knowledge and hear the best business strategies from MI industry experts. This signature Forum featured industry leaders and CEOs who revealed the best practices in music-making, promotion, business survival of small-scale companies, collaborative music learning, and maximise income through the use of the internet and new media.

According to the IMS Business Report 2016, published by The International Music Summit, the value of the global electronic music industry was worth US$1.7 billion last year, up by 60% when compared to 2012.

The highlight of 2016 ProLight + Sound was the Recording and Production Zone which was set up to meet the burgeoning demands of the recording market segment. More than just a trade fair, Prolight + Sound Shanghai is a holistic platform which offers business, education and networking opportunities to all show attendees.

Together, Prolight + Sound Shanghai and Music China are Asia's biggest and most comprehensive entertainment technology and music events.

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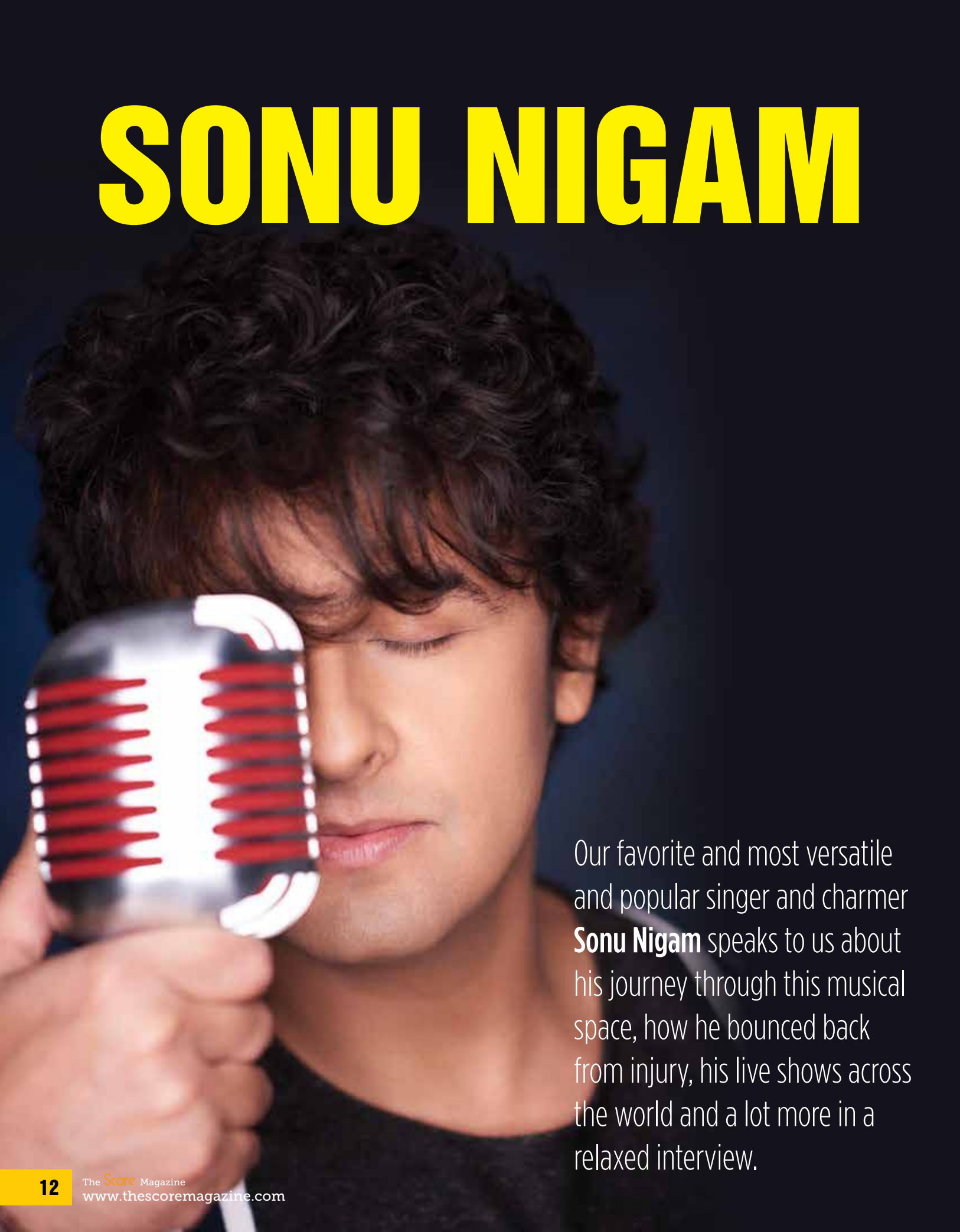
SONU NIGAM



Our favorite and most versatile and popular singer and charmer **Sonu Nigam** speaks to us about his journey through this musical space, how he bounced back from injury, his live shows across the world and a lot more in a relaxed interview.

How did your journey as a musician begin? What made you decide to pursue it?

I do not remember when I realized that I was blessed with music but I do remember the first time I sang on stage because of my own insistence which was in Jind, Haryana, sometime in late 1977, at the age of 4. I have been singing professionally since then.

What kind of music inspires you?

Music that exhibits someone's genius, or acumen, or just an inexplicable divinity or ecstasy. It could be any genre.

Which artists do you think have had the most impact on your style?

Mohammed Rafi, Lata Mangeshkar, Asha Bhonsle, Kishore Kumar, Manna Dey, K L Saigal, Anup Jalota, Pankaj Udhas, Mehdi Hassan, Ghulam Ali, Michael Jackson, George Michael, Whitney Houston, Mariah Carey, Suresh Wadkar, Hariharan, Salamat Ali Khan, Bade Ghulam Ali Khan, Vasantrao Deshpandey, Ajoy Chakraborty, Justin Timberlake, Mohammed Aziz, Kumar Sanu, Udit Narayan, S P Balasubramanium.....I'm missing out on many more due to lack of space.

If you had to pick 3 of your own songs to best exemplify your style, which would they be?

Aa Pukare Tujhe Ye Dil Mera (Album Yaad), Ai Dil Mat Ro (Album Classically Mild) and Crazy Dil mera (Single). I have deliberately chosen the non film songs simply because they actually are purely my own personal expression as a musician.

Any artists you would want to work with in the future?

I have had a blessed career at a very young age where I have had the opportunity to work with the greats of many different countries. So I leave it up to my destiny to surprise me rather than me trying to lead my destiny somewhere.

What's your take on the Indie Music Scene right now?

Music scene today is pretty festive, a lot is happening! There are new singers, composers, composition styles, changes in the functioning of the music business in India. This is an interesting stage, and its impacts would be clear only after the storm settles down.

How did your journey as a musician begin? What made you decide to pursue it?

I do not remember when I realized that I was blessed with music but I do remember the first time I sang on stage because of my own insistence which was in Jind, Haryana, sometime in late 1977, at the age of 4. I have been singing professionally since then.

What made you go ahead with the initiative of Being Indian?

Me, my office team and my management team Kwan were just having a chat as to what should be a precursor to our video Crazy Dil. The Culture Machine team came up with the initial thought behind this idea and then I tweaked the finer points to make it as genuine and true to our message, as possible.

Share some details on Crazy Dil?

Crazy Dil was written in a domestic flight in America in 2014 although I had a basic idea in my head earlier. I was aware that even though I had been doing non film stuff all this while and people loved Classically Mild, Mahaganesha, Rafi Resurrected, Music Room; they were expecting me to come out with something simple and catchy, something massy like Deewana, Jaan, Kismet, Mausam, Yaad, Chanda ki Doli (My God I have done so much Independent stuff :) . Since the private album scenario is almost completely replaced by the singles format, we decided to put our positivity and energies in to one good song. I understand that radios and tv channels don't support singles anymore unless it's a Rap artiste generally, but I still want to keep doing independent music just so that I leave music of my choice too for posterity. Also, people keep asking me for more and more music videos of my own. So Aa bhi Jaa kahin se in October 2015 and Crazy Dil in May 2016.

What was the best advice you received regarding music?

My father always told me, just don't merely sing, but emote in such way that even if the listener doesn't understand the language, he knows what you are trying to say through merely your expressions. I hope I have made him happy.

Do you think being born into a musical family aided your growth as a singer?

It did, but there is no thumb rule to back this theory. I have seen a lot of scions of noteworthy musically families having not taken up their family art-form as profession. In my case, my parents were singers, but they never had to coax me into music. I was myself a very involved and keen child.

You recently performed on the streets in disguise. Could you tell us why and how this came to be?

The experience was surreal in a way. To not know the outcome of such a bizarre exercise, in a busy city like Mumbai, is not exactly a simple and fun situation. It needed a lot of patience and faith to pull something like this off. And what love we received for this! Wooohoo.... !

How was it to perform live on stage after almost 6 months?

It was an emotional feeling! I took this deliberate Hiatus to rectify my knee condition and over these 6 months that I was on bed, I ended up rediscovering myself and my passion, my talent, my handicaps, my shortcomings. It was a very good time I got to spend with myself. When I came back on stage, all the learning gave me a different perspective to myself. I met another Sonu Nigam for the first time on stage after 6 months.

It is said that it was an emotional moment for you while performing in Atlanta? Could you tell us why?

It was an emotional moment, a feeling, an experience. As we say familiarity breeds contempt, similarly, when you are too familiar with your craft and when you sing the same thing for so many years, you don't get the correct perspective of what you actually are and how blessed you are. So when I was not being able to do the thing I wanted to do the most, the thing I am blessed with, understanding music/able to sing/entertain people/to make people smile/laugh, I think I took it all for granted just like most humans do. Subconsciously, we all do it on daily basis. so when I got back on stage in Atlanta, I saw myself from that perspective, the perspective of a person who could not do it for 6 months, who could not perform/not even walk properly, without the help of a walker or crutches. That is when I realized how blessed I have been in my entire life. The tears in my eyes were of gratitude. Gratitude towards the almighty!

How would you differentiate the live music performance between India and outside?

There is not much difference, except sometimes the scales are really high. We are getting there and we have done a good job since the time I had started 25 years back at Mumbai to what it has become now. What all we are asking now for production and how efficient our team is, we have done a great job in terms of sound and production. Live performances are not just about the artist but also about the experience that they give and then in India we have singers who lip sync on their own voices and in the West also that happens. In India we have singers that sing live and in the west that also happens.

So, not much of a difference except the fact that the scales are sometimes very varied. They have millions of dollars to invest in production, lights and sounds and various other paraphernalia.

Can we look forward to more live performances from you henceforth?

Of course my performances, my concerts are ways of connecting myself to the almighty and my audiences. To make them happy also there is no medium. You see I don't need any arbitrator between me and the audiences. Whatever I do goes straight to the audience. If I am good, they would appreciate and if I am bad, they would reject me. So live shows are my passion and I would love to keep doing them for my entire life time.

Your association with Atif Aslam has been loved by all over few years. Please throw some light on the same.

Well, Atif Aslam is an artist from Pakistan and he has done pretty well in India and I have collaborated in the past with Junoon, Strings in dubai .I have collaborated with Sunidhi Chauhan, Kunal Ghanjawala, Asha Bhosleji, Kailash Kher and so collaborating with another artist is the same thing whether he is from India or Pakistan. We have won lots of good shows and this time what we had done in the US was outstanding. In certain centres, the arena owners came up to us and said that they have never witnessed such crowds even for American shows. So it was very heartening as the promoters had not made this kind of money in a long time.

Now that the tour is over, please tell us what all you will miss about the concert? What kind of memories have you carried from the tour while coming back to Mumbai?

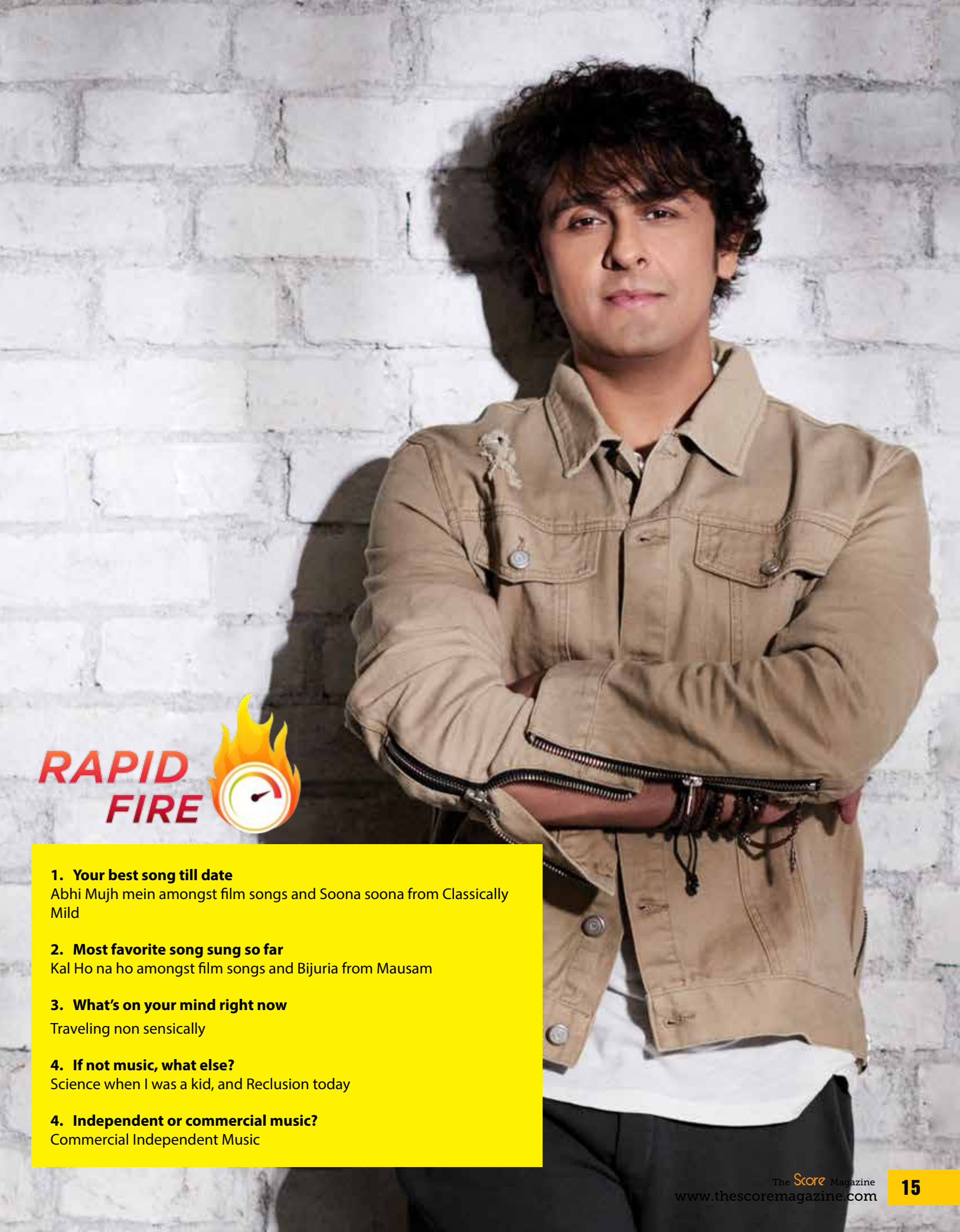
Throughout the tour, I was almost on a prayer mode. I had always been inclined towards discovering the ultimate truth but I have never been so full of gratitude so I don't miss anything. I am carrying the same gratitude back to India and I have also learnt the lesson of never procrastinating in life. Don't keep anything for tomorrow! Finish everything today and get done with it today itself. I am happy that god has given me this second chance.

Tell us about your upcoming projects.

An interesting upcoming album with Saregama with multiple singles coming up.

What advice would you give to budding musicians?

Don't fly too soon.... :)



RAPID FIRE

1. Your best song till date
Abhi Mujh mein amongst film songs and Soona soona from Classically Mild

2. Most favorite song sung so far
Kal Ho na ho amongst film songs and Bijuria from Mausam

3. What's on your mind right now
Traveling non sensically

4. If not music, what else?
Science when I was a kid, and Reclusion today

4. Independent or commercial music?
Commercial Independent Music

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Features Overview

My first impression of the MZ-X500 came from its industrial design. Yes, it's plastic, but the fit and finish are excellent and everything feels very tight.

As on most arranger keyboards, Registrations act as snapshots of pretty much everything in the machine. In general, navigation is very easy, though occasionally "so easy it's hard" if you're used to synth workstations of the past 20 years—on the Casio, the thing you're looking for is almost always more in-your-face than you think.

Three buttons on the right side of the color touchscreen assure you that you can always get back to where you came from; the Main button is home base for everything going on in the current Registration, and the Menu icon offers cheery-looking icons for anything that can be selected or edited, such as Tones, Rhythms, effects, and the extensive mixer, which manages all multi-timbral parts in the machine plus incoming external audio.

Speaking of external audio, the MZ-X500 is well-endowed with inputs—stereo 1/4" line, TRS mic with a physical trim control, and 3.5mm stereo for an MP3 player. You can apply the keyboard's effects to the mic and line inputs, as well.

In the effects department, two DSP slots function as Inserts and include a variety of useful algorithms. After that, you get Sends with chorus, reverb, and delay. A master EQ and compressor put the final spit and polish on the mix.

The 16 velocity-sensitive pads do several different things. Factory modes include one-shot samples such as drum hits, programmable chords, and musical phrases appropriate to various sounds. The pads can also trigger articulations (MIDI-generated, not alternate audio samples) that you select from a generous factory bank that ranges from bends and crescendos to choppy dance-floor gate effects.

It gets better. In User mode, you can mix and match these functions on a per-pad basis and save your custom setups. Using the easy Pad Record function, you can play your own phrase into each pad, overdub onto that phrase (with the same sound), and program custom chords. You can even sample your own audio to a pad via the audio inputs. The pads can drive or be driven by the accompaniment styles that you interact with via the intro, variation/fill, and fade buttons, with everything syncing to musical key and tempo.

Both audio and MIDI recording are onboard. The former lets you record simply everything—your playing, auto-accompaniment, and incoming external audio—to a USB flash drive as a stereo file. The latter is a full 16-track multi-timbral sequencer, and since it's on a separate internal MIDI port, it exists independently of the live keyboard parts and auto-accompaniment playback. (Bring up the Mixer and cycle using the Port button, and you'll see the sounds assigned to the tracks change.)

Physically, the only thing that says "budget" is the keyboard itself. The piano-lipped keys are nicely sized and feel great with your fingers on them. Play a glissando or wipe, and you'll hear 'em.

Sounds

Casio told me that under the hood, the MZ-X500 actually has more sonic horsepower than the Privia PX-5S and after checking out its factory Tones (sound programs) I believe them. You can play two upper and two lower tones at once, with an adjustable split point. Here are just a few highlights.

Acoustic pianos are on par with what's in the PX-5S, with a lot of dynamic range. I might not use them for a solo jazz or classical recital, but I'd do so for just about anything else—definitely any live band gig in any genre. The EPs offer a ton of variation and personality across the Rhodes, Wurly, Dyno, DX, CP, and Clav gamut. (Oddly, the EP bank is where you'll find mallet instruments.)

The organs are impressive, with drawbar control on the mixer sliders. Buttons toggle harmonic percussion and speed for a rotary simulation that gives a clear sense of distinct bass and treble rotors spinning. Foldback (repetition of extreme high and low drawbar frequencies) is reproduced accurately. Nothing is quite in the league of today's dedicated organ clones, but the overall sound is warm, realistic, and miles ahead of the static organ samples you would usually get in a keyboard of this type.

The synth sounds positively shine, and there are tons of them. Subgroups comprise leads, pads, bass synths, and Hex Layers. Originating on Casio's XW-P1 synth, these are six-way stacks that

Arranger keyboards are something of a known quantity these days. All serve up a buffet of sounds, "one-person band" accompaniments that follow your chord changes, the ability to record your performance, and bells and whistles such as auto-harmony. Powerfully musical in experienced hands? Yes. Cool, easy-play factor for beginners? Of course. Hip and relevant for 2016 onward? Opinions diverge, but the Casio MZ-X500 might make them diverge less.

the machine treats as single sound programs. One among many addictive examples, PriviaSynth1, is as good for Prince's "1999" as I've ever used. The special Bass Synth group is monophonic: Its sounds range from simple sub-basses to Juno and Minimoog territory to postmodern buzzsaws.

Many of the guitars and basses are new and the nylon guitars are especially delightful. Orchestral sounds include some great new solo instruments that take full advantage of the pad-based articulations mentioned earlier. World instruments are plentiful, with emphasis on India, China and Indonesian gamelan.

Sound editing goes much deeper than I expected in an arranger at this price point: filter cutoff and resonance; amp attack, decay, and release; entry volume and velocity sensitivity are adjustable per Tone from the first editing screen. Hitting the Advanced icon takes you to even more fine-grained control, including graphical pitch, volume, and filter envelopes. You also get independent and highly programmable LFOs for pitch, filter, and amp (volume). Effects settings are editable per Tone as well, and you can save your creations as User Tones. There's no "oscillator" editing; any User Tone begins with the multi-sample of some factory Tone. If that makes the MZ-X500 less than a full and true synthesizer, it's only just barely.

Synth-style performance control comes by way of the K1 and K2 knobs, which you can assign to any MIDI CC. Each knob can control two parameters at once, with different ranges and reverse polarity if desired. Knob assignments, however, are saved at the level of Registrations, not User Tones. This seems related to the fact that each of the two parameters under a knob's control can affect all four Tones in the Registration. Though it's the same aspect of the sound across the board (e.g. filter cutoff), you can toggle whether each tone receives your knob twist.

Accompaniment

Casio calls accompaniment styles Rhythms; the Accomp On/Off button mutes everything but the drums. A style on the MZ-X500 is composed of 12 "elements" (song sections) that you can switch in real time. There are two intros, four main variations, four fills, an auto-fill option for when you switch variations, and two endings. Each element can make use of up to eight multi-timbral parts—drums, bass, five melodic/chordal parts, and additional percussion.

The factory styles are very good, with special attention paid to giving electronic dance and hip-hop styles some credibility and attitude. Latin, European, and pan-Eastern styles from Bali to Bollywood are also well represented. Of course, all of the standard rock, pop, ballad, and waltz fare is on hand.

Can you create your own styles? Yes, element by element and part by part. The tools here include a pattern sequencer with both real-time recording and an event list editor. You can also import Standard MIDI files.

Parameters governing how the accompaniment behaves are no less deep. Left-hand chord recognition can operate in a variety of fingered modes or the easy Casio Chord mode, which triggers full chords based on one-and two-finger input. You can set up fades and slowdowns, specifying the starting measure for each. An unexpected arranger feature is auto-harmony, which adds notes to your right-hand melody based on the left-hand chord. It's here, with a dozen voicing modes to choose from.

Another level of accompaniment consists of Music Presets, which add ready-made chord progressions to all the other goings-on as well as pre-selecting appropriate Tones. You can alter, rename, and save Music Presets in a step-based editor. For ease of use, this presents itself in terms of measures, beats, and ticks, and offers tools for adding ties, rests, and different note values including triplets. Powerful stuff, here.

Conclusions

The MZ-X500 strikes me as one of those rare items that is way better than it's supposed to be. I've only had room to scratch its surface here, particularly with regard to the way its various modes can interact to kickstart your music-making. There's a fusion going on here of a modern "producer" mindset with a traditional "arranger keyboard" paradigm.

As a synth, it's great-sounding and powerful enough to be the cornerstone of any band rig even if you never touch the accompaniment features. If you do, they've received a welcome hipness injection. As a studio tool, it offers multiple and fun pathways to quick composition. As a value, it's a definite Key Buy.

PROS • • •

Excellent sounds in all categories. Deep sound editing. Accompaniment styles/rhythms are musical and satisfying, with custom styles easy to record and save. Drum pads perform many cool tasks and integrate seamlessly with arranger section. Onboard speakers play loud and clean.

CONS • • •

Many great features are under-documented, even in supplemental tutorial downloads.

HARMAN

An Interview with Bradley Drummond

Solutions Manager- Nightlife, Harman International

How did your journey in this field begin?

Nightclub culture was deep-rooted in my system at a very early age when my uncle asked me to help him out at the Avalon nightclub in Boston, where he was working then. It was like a summer internship for me as I had graduated from high school and was waiting to get into a university. The experience turned out to be fruitful because it taught me what I am today. My understanding of the sound and light business in a night club is in depth and has proven useful during the course of my career.

How did you get involved with Harman?

I used to work using HARMAN audio gear- JBL and Soundcraft- in the club which kept me in regular contact with the team. They knew my capabilities and my passion for clubbing, and very soon they offered me a role to manage the nightlife solutions in the company. My relationship with HARMAN started as a happy customer and today it continues a as a proud employee.

What is your opinion on the Sound and Light industry as a whole in India?

Sound and Light industry is going through a paradigm shift in India. Bar owners are moving from locally manufactured products to branded audio to give a soothing sensory experience to the customers. Sound and light in a club space play a very important role in customer retention and revenue generation. There have been instances where the bars have increased the average time spent in the space and revenue by making changes in the sound and light fixtures. Our association with various stakeholders from different walks of life demonstrates how this industry is growing in India and the huge potential it offers us. With the rise of entertainment and leisure industries and the growing youth population in India, we get an opportunity to experiment and offer world class solutions. The way this industry has progressed over the last few years is a proof of the opportunities that lie ahead of us.

Over the years, India's cultural heritage has been enhanced with latest sound and lighting solutions. We have witnessed how technology has intervened and changed the way we entertain ourselves. Harry's Bar and Café & Irish House primarily have Harman for gear comprising of JBL professional, bss, dbx, crown and Soundcraft.

Sound and light solutions together augment the overall sensory experience at entertainment venues such as Sunburn, NH-7 Weekender, Sensation India etc. Kingdom of Dreams hosts shows on our system which creates magic out there. When the concept of theme parks started growing in India, HARMAN was at the forefront and partnered with Wonderla. Besides that, we have also outfitted nearly 100 broadcast stations for All India Radio across the country. If you go to a cinema hall of your choice, chances are you will find our speakers –80% of all current PVR and INOX cinema halls in India run on HARMAN systems. HARMAN Professional has premium audio installations in hotels across India.

Tell us a bit more about Harman's products in this space

With leading brands such as AKG, Crown, JBL Professional, Martin and Soundcraft, HARMAN is highly regarded by sound and light engineers, musicians and the entertainment venues where they perform. Globally, under Professional Audio Solution, 80% of the recording studios and 66% of the cinemas e are equipped with HARMAN gear. While sound technology is modernizing, basic elements of the audio systems (speakers, control and amplification) still remain unchanged. We have been quite successful with the Martin Lighting solutions such as Rush series and Atomic 3000 strobe in the nightlife space that suits all types of budgets, applications and can go on till the wee hours of club operations. JBL Professional's Marquee and Control series are leading dance floor and installed solutions which are rugged, and can play uninterrupted music for long hours.

Any projects that Harman is working on in this space?

To keep abreast of the changing needs, we constantly challenge our own offerings and keep inventing in new solutions in each product category. We are working on a couple of interesting products in the audio and lighting space, we will keep you informed once they are ready for commercialization.

Any message for the readers of The Score?

Nightlife is about exuberance and how we play around with lights and sound to create illusions and take the audience into a Trance state. The uniqueness lies in solutions used by nightclubs and HARMAN, with its offerings makes the experience worthwhile. DJs should experiment and innovate every music session, thus making it memorable and irresistible for party goers. We are all set to begin year end festivities and nightlife is going to be at the helm of all celebrations, so, audiophiles- keep rocking!

HARMAN

OnStage. OffStage. Freedom to Mix

Soundcraft® Ui

Harman recently introduced the new UI series – Remote-Controlled Digital Mixers, Ui series packs a complete digital mixing system into a compact, road-rugged stage box format, with built-in Wi-fi and the ability to be controlled by any connected device via a standard web browser - no Apps, no OS limitations, no constraints on how or where you mix.

The Ui Series mixers feature cross-platform compatibility with iOS, Android, Windows, Mac OS, and Linux devices, and can use up to 10 control devices simultaneously. In addition, the mixers feature built-in HARMAN signal processing from dbx, DigiTech and Lexicon, including dbx AFS2, DigiTech Amp Modeling, and more.

Recommended for **Music venues, Musicians and Bands**, the mixers are available in 2 variants:

Soundcraft Ui12

A 12-input Remote-Controlled Digital Mixer

It Features four XLR combo mic/ line inputs, four XLR mic inputs, two channels of Hi- Z/instrument inputs, as well as a stereo RCA line input. A 2-channel USB media player is included, along with two balanced XLR Aux outputs, two quarter-inch headphone outputs with level control, plus balanced stereo XLR and quarter-inch main outputs. Two-channel USB audio playback is compatible with MP3, WAV and AIFF formats

Soundcraft Ui16

A 16-input Remote-Controlled Digital Mixer

The Ui16 boasts eight XLR combo mic/ line inputs, four XLR mic inputs, two channels of Hi- Z/instrument inputs, as well as a stereo RCA line input. A 2-channel USB media player is included, along with four balanced XLR Aux outputs, two quarter-inch headphone outputs with level control, plus balanced stereo XLR and quarter-inch main outputs. Two-channel USB audio playback is compatible with MP3, WAV and AIFF formats, and 2-channel USB Record direct-to-memory devices functionality is possible as well. The Ui16 also has an HDMI display connection output.

Key Features of the UI series

- Tablet/PC/Smartphone Controlled Digital Mixer
- Integrated Wi-Fi
- Cross-platform compatibility with iOS, Android, Windows, Mac OS, and Linux devices
- Use up to 10 control devices (tablets, phones, PCs) simultaneously
- Legendary Harman Signal Processing from dbx®, Digitech®, and Lexicon®
- Fully recallable and remote-controlled mic preamps
- 4-band Parametric EQ, High-Pass Filter, Compressor, De-esser and Noise Gate on input channels
- 31-band Graphic EQ, Noise Gate and Compressor on all outputs
- Real-Time Frequency Analyser (RTA) on inputs and outputs
- 3 dedicated Lexicon® FX effects processors: Reverb, Delay and Chorus
- Subgroups, Mute Groups, View Groups, and more mixer controls
- Show/Snapshot recall with channel safes and security lockout
- 2-channel USB audio playback and recording
- Password-protected Access limitation system
- Sync ID (multiple browser windows staying in channel Sync)

Common Features

Both mixers offer 31-band graphic EQ, noise gate and compressor on all outputs, plus real-time frequency analyser (RTA) on inputs and outputs. Built in are three dedicated Lexicon FX busses: Reverb, Delay and Chorus. In addition, mixer controls include Subgroups, Mute groups and View groups, among others. The Ui Series mixers feature full Show/Snapshot recallability with channel recall safes. while security lockout features allow customization of device access to only specific functions and mixes if needed. Both mixers also offer independent network interfaces on board for simultaneous control by Wi-Fi and Ethernet, plus a floor-ready rugged chassis for live applications.

For more information on these, visit : www.soundcraft.com or call 1800-208-8800 or write to indiaproinfo@harman.com

SENNHEISER EVOLUTION WIRELESS D1

Wireless D1, a range of digital wireless microphone systems that lets bands go wireless the easy way. With systems for vocals or for instruments, a band's life is made simpler: transmitters and receivers automatically pair and select suitable transmission frequencies, while multiple D1 systems can automatically coordinate themselves. ew D1 operates in the 2.4 GHz range, which is license-free worldwide. "D1 instantly readies you for making music – and takes the complexity out of wireless," summarizes Martin Fischer, product manager at Sennheiser.

EASE OF USE IS KEY

Bands can now just forget about frequency setting, matching transmitters and receivers, and getting the gain right – evolution wireless D1 offers true ease of use by doing all these time-consuming and sometimes error-prone chores for them. "Basically, all that is needed is to switch the system on", said Martin Fischer. "The rest will happen automatically. In no time at all, you're all set to start jamming – with all the levels right, and a stable wireless link."

LICENSE-FREE 2.4 GHZ TRANSMISSION WITH INTELLIGENT CHANNEL MANAGEMENT

D1 operates in the 2,400 to 2,483.5 MHz range, which is license-free worldwide so there is no need to register the system or pay for the use of bandwidth. Region-specific particularities are catered for in the respective country variants. To allow co-existence with Wi-Fi, Bluetooth and other 2.4 GHz systems, the D1 receiver continually scans the RF environment, and will inaudibly and seamlessly hop to another frequency if it detects any interference. "ew D1 continually checks the entire 2.4 GHz band in your surroundings to guarantee you optimum performance," added Fischer. Two channels are always available: besides the actual audio transmission channel, the system runs a redundant back-up channel, thus providing frequency and time diversity. Transmission reliability is further increased by fast-switching antenna diversity. Summing up, Fischer said, "ew D1 uses triple diversity to protect the wireless link between radio microphone and receiver."

QUALITY AUDIO

evolution wireless D1 employs the industry-leading aptX Live® codec that ensures excellent audio quality and wide dynamics for vocals, speech and instruments over the entire audio frequency range. Overall latency is a low 3.9 milliseconds, which is ideal if wireless monitors are to be used. To ensure optimum levels, ew D1 automatically sets the correct microphone sensitivity.

Via the ew D1 menu control, bands have a range of audio effects at their disposal. These include a 7-band graphic equalizer, low-cut filter, automatic gain control and de-esser. The D1 vocal systems come with dynamic evolution microphone heads but can naturally also be combined with the condenser capsules from the acclaimed series, which are available as accessories.

CHANNEL COORDINATION AND ADAPTIVE TRANSMISSION POWER

ew D1 systems coordinate themselves fully automatically. For multiple systems, receivers will synchronize themselves to accommodate up to 15 channels in an ideal RF environment.

Where local frequency regulations allow, for example in the USA and Canada, Sennheiser has fitted its evolution wireless D1 systems with adaptive transmission power, with up to 100 milliwatts of power ensuring an extra-reliable link and extended range. For this, the receiver continuously informs the transmitter about how much RF output power is actually needed for a stable signal. The transmitter adapts accordingly and transmits at the requested power. "This feature not only increases the range if, for example, the singer moves further away from the receiver but it also saves battery power in those instances where the transmitter is very close to the receiver," said Martin Fischer.

POWERING AND CONTROL OPTIONS

D1 transmitters can be powered by either standard batteries or rechargeable "accupacks" that are available as accessories. These rechargeable lithium-ion packs recharge via USB or a docking charger and offer the additional advantage that the remaining battery life is indicated on the transmitter and receiver. Where required, the ew D1 system can be controlled by Apple® or Android® devices using a dedicated app.

YAMAHA

PSR-E453

Your toolbox for making powerful music

61-key touch response keyboard with powerful on-board speakers and easy-to-use professional features like assignable Live Control knobs, DJ pattern mode, and USB to Device connectivity.

The PSR-E453 is an all-round keyboard that is ideal as a starter instrument but also a robust alternative for experienced players who seek advanced features for their live performance and/or for their composing. Its powerful sound system boasts two 6W amplifiers and its wide range of features, controls, and connectivity make the PSR-E453 a long-lasting musical companion as you grow and hone your skills.

MOHD REHAN SIDDIQUI
Business Head (MI Sales & Marketing)

FEATURES

High quality voices including Sweet! and Cool! voices, with 48-note polyphony

The PSR-E453 includes 758 high quality voices, ranging from acoustic to electric instruments, featuring 8 Sweet! voices and 3 Cool! voices which use Yamaha's advanced sampling technologies to capture the realism and specific characteristics of each sound.

48-note polyphony allows for the performance of complex passages without dropped notes.

Worldwide sounds support your music

A rich set of ethnic sounds and scale tunings allow you to enjoy many styles of music around the world, including Latin, Indian, Arabic, African, Chinese, and more.

Pattern function to create your own grooves - 25 patterns

The Pattern function puts a wealth of powerful loops and beats at your fingertips, allowing you to instantly create dynamically varied music on the fly like a DJ. And, for even more authentic performance, try the Crossfade and Retrigger functions.

Arpeggio function

Tap into instant inspiration with the Arpeggio function, which has been improved for smoother playability. Hold Mode and Allocated key-range free your hands, allowing you to improvise over the pattern. The 150 Arpeggio patterns adjust and morph around the notes and chords you play on the keyboard allowing for almost limitless creativity.

6W + 6W amplifiers with 12 cm Bass Reflexed speakers

6W + 6W amplifiers drive the high-definition 12 cm Bass Reflexed speakers, offering stunning clarity and detail.

Assignable real-time control knobs, DSP Effects, and Pitch Bend

Two assignable, real-time control knobs let you filter and adjust your sound just like an analog synthesizer.

10 brand new DSP effects can be assigned and controlled by the knobs for dynamic and expressive live performance.

The Pitch Bend wheel adjusts the pitch of the sound bringing voices like the Guitar, Saxophone and Trumpet to life.

Connectivity with audio and MIDI capabilities

The PSR-E453 features audio transfer through the USB TO HOST terminal. You can record your performance to your computer or smart device.

Connecting to your iOS device adds a new dimension of MIDI control with apps.

Connect an external audio player to the AUX IN jack and you can play along with your favorite tunes. The built-in, advanced Melody Suppressor lowers the volume of vocals and melody lines of the original recordings, leaving that part open for you to play

USB TO DEVICE terminal

USB TO DEVICE terminal on the instrument lets you load and save your settings and songs to a USB flash drive, as well as transfer data from your PC.

Music Database

Get off to a flying start—choose a song and the Music Database automatically selects the best accompaniment and voices for you to start playing immediately.

Why the name Delhi 2 Dublin? Is there a story you would like to share?

It was a one-off collaboration that took place on a club night during the Celtic Festival in Vancouver back in 2006 and the night was branded as Delhi to Dublin. Instantly the project started to get booked locally and there was no name for it so we just kept the name of the night changing the 'to' to a 2 and the rest is still being written.

You guys make extremely energetic music. Where do you draw inspiration from to always be so energized?

We all started from party rocking roots, so when we came together for the initial collaboration we just did what we did best and that was throw down a party rocking set. It's where we are most comfortable and it is how we deliver our message, bringing people together by rocking their asses off! So really us being energized isn't contrived, but rather what is most natural to us.

Each one of you in the band are specialized in something. Can you tell us more about it?

I'm sure I could go off on this for a while. Yes we definitely all have our strengths but to get the full grasp of how it all comes together and how these strengths compliment each other one should see us live. That's when it really shows how the individual strengths are only a fraction of the whole, and like super heroes or something we are much stronger together. We have a secret weapon too, Ravi's smile!

How has the reception of your music been across the world?

Really great. We are so lucky in that sense. From Australia to the UK, from Brunei to Bali, Taiwan to Hong Kong we have been so well received. Once we even played an our door festival in Dubai where the previous year the security had to stop people from dancing however for us they had been warned that it would turn to a dance party and all was good, we were able to throw down a crazy dance party and everyone was stoked. The security guards were even getting down (most of them were Indian :)

Delhi 2 Dublin is a hybrid live/electronic famous for their energy onstage. D2D features a heavy electronic backbone with live traditional Indian instruments (dhol, tabla), fiddle, electric guitar, and the stunning punjabi-english vocals of frontman Sanjay Seran. The new album, 'We're All Desi' sees the notorious genre smashers continue to evolve into fresh sonic territory.

Which has been the most exciting performance of all time and why?

Sula Fest in Nahsik this past year was amazing. It felt like a homecoming of sorts. it was the first Festival that the whole band had played in India and the reception was just awesome. Being born in Canada and being able to play in India alone is surreal but when it's where your people are from and where your parents were born it becomes a truly a spiritual experience. And besides that the sound crew knew how to make our instruments sound awesome because they weren't foreign to them!

If you could collaborate with artists in India, who would it be and why?

Ooh, can't chose one, there are so many but my top two would be Nucleya and Honey Singh. Honey Singh because I like him. I like what he has done, I like his outlook on the business and his craft. I also believe he hasn't done his best work yet... maybe that will be with us? And Nucleya, well what more is there to say except he is Rad.

What are your plans for the India tour?

Details are still being worked out between our label, Times Music, and our management but so far it looks like we will be there for about the first three weeks of December and we will be doing a mixture of festivals and club shows all over the country. My personal plan is to eat eat and eat!

Tell us about your future projects and what to expect.

I think we are just starting to figure out who we are and what our sound is. Its funny that it has taken us 10 years to figure that out, I guess we are slow learners! We are working on new material as well as a lot more synced visual stuff which is exciting because it adds another layer to what we do. There is also some top secret stuff that will be exposed in due time and all I can say about it right now is that it involves BASS!

What's your message to readers of the magazine.

We feel that we are reppin' hard over here spreading the Desi vibe around the globe like we are self appointed ambassadors in a sense. All we can hope is that Score readers become D2D fans as well. Its our time folks, its Desi time! Oh, and f you see us on a bill near you come party with these crazy Canadians. Peace and love.

BAND OF THE MONTH

DELHI 2 DUBLIN

Delhi-based trio of Arsh Sharma, Srijan Mahajan along with Nikhil Malik (together known as Studio Fuzz, a music production company) are the men behind the soundtrack that packs in a range of 'highs and lows', ranging from rock, jazz electronic music to an element of folk-fusion. When not at the studio, the three young men are busy performing their rockstar duties with some of the best known bands of North-India such as Parikrama, Fuzz Culture, Half Step Down, Cyanide and The Circus.

Srijan and Arsh as a part of Fuzz Culture put out their 3rd release titled Twins, after the critically acclaimed EP Indulge.Divulge in 2013 and full length album NO in 2015. Twins is a short two song collaborative EP with 2 artists, Twins has Raoul Kerr a rapper from New Delhi featuring in the first song "Be A Monster" and British/Indian singer Heather Andrews featuring on the second single "Gemini". Both the songs have the singers collaborating with Arsh Sharma on the vocals. The album is a concept EP dwelling into the subject of bipolarity, duality and of opposite natures.

What is the concept behind Studio Fuzz?

▶**Srijan:** Studio Fuzz for us is a one stop shop for anything to do with music. From scoring films, documentaries, ad jingles to producing songwriters and bands, we do pretty much everything related to music on and off screen. We love what we do and want to make music for the better of the industry and change how Indian music is perceived by audiences around the world.

▶**Arsh:** Studio Fuzz is just three of us trying to be the best possible composers we can be and we aim to make the best music possible for all of people's visual artistic needs an e love to work with film makers , productions houses and all. We also wanted to create a space which is very fulfilling for an artist to be in.

▶**Nikhil:** We built this studio out of passion and we love fuzz. Fuzz being a musical effect that was used by a lot of cool guitar players back in the 70's namely Jimmy Page, Jimi Hendrix and Kurt Cobain. It's symbolic for attitude and aggression.

Each of you are a part of some of the leading bands in the country if you aren't in the studio. How do you manage to multi task?

▶**Srijan:** - Between the three of us, we have an understanding with regards to the studio and we do what it takes to make sure we meet deadlines even if it means working from 3 different parts of the world, which we incidentally have done! No matter where we are or who we're playing with, we're always available online and thankfully havent missed any deadlines yet!

▶**Arsh:** Well we've never missed a deadline in our lives! But how we've done it as a completely different question, we generally keep things task based rather than how many hours a day one one works, as long as the tasks are completed everyone is free to do what they want.

▶**Nikhil:** The amount of bands and projects that I've taken up make me a serious case of ADD. There is always so much going on. I think over the years we've learnt to cover up for each other. This is possible only because we have spent so much time together that now we understand each other's workflow. We also help out each other in any projects that we take up other than the studio. It's much more than just professional association. It's family.

Your trippy soundtrack for M Cream was super! How was the experience working on it?

▶**Srijan:** Thank you! Composing the soundtrack for this film was one of the most fun experiences for us. We immersed ourselves into it completely for about 6 months where we had the film on our screens and were just noodling with our instruments while watching it. Agneya was one of the best directors we have ever worked with and struck the perfect balance

between knowing what he wanted and letting us do our thing. He'd give us references which were totally on point and we'd sit and do something and every week have a meeting which would end up being 6 hours long where we would sit and discuss the weeks progress and Agneya would give us detailed notes.

▶**Arsh:** Thanks! Agneya was one of the best directors we have ever worked with and struck the perfect balance between knowing what he wanted and letting us do our thing. He'd give us references which were totally on the same page and we'd sit and do something and every week have a meeting which would end up being 6 hours long where we would sit and discuss the weeks progress and Agneya would give us detailed notes.

▶**Nikhil:** I would like to go on record and say that we weren't tripping at all while doing the score. Probably the most sober score we've done so far. The reason why it works for me is because I feel the movie was made entirely out of passion and we just replicated it. It was our first film and we were driven beyond belief. You won't believe it but there were times when I would be going back home after working on the score and wonder.. "How did we write that piece of music today?" . It felt like the music wrote itself.

What according to you lacks in the current music scene?

▶ **Srijan:** I think our Indian music "scene" is pretty great with gigs happening in mot major cities at least twice a week with all sorts of different music playing. There's some awesome music coming out from our country and if only we could promote that instead of forcing the same few cliques of artists down peoples throats, it would be amazing!

▶**Arsh:** I just think our music scene is very clique based and if all of us stopped giving work to just our friends but instead let the market be a little more open and accept the different flavours that different artists get in we would be a lot better off as there is enough space for everyone in our scene.

▶**Nikhil:** I feel that currently there's too much confusion because of the departure of the "rock" sound and the arrival of mainstream electronic music. The right people are cashing on this confusion and making millions. Make popular music and suddenly you'll feel nothing is lacking. But on the other hand, people who make heartfelt music or stick to their art will always feel that something is lacking, either audience or money. Art can either be the poorest or the richest profession. Only you can decide how you want to pursue it.

Do you think there is a need for more music production companies like yours in India?

▶**Srijan:** I would like to think so!

▶**Arsh:** I mean for sure, why not?

▶**Nikhil:** I think there should be an instrument in every household. Playing an instrument should be compulsory in every school. We need more musicians, quality musicians. Music producers who perfect their art before going commercial. I come across a handful of producers on a regular who only talk commerce and no music. Doesn't make sense to me but I wish the best for them too.

Tell us something special about each one of you from the music perspective that makes you guys the perfect trio.

▶**Srijan:** I think we all have our roles in the studio which although over lap quite a bit, help streamline the process we work with and make what we do so effortless.

▶**Arsh:** We all do different things and the fact that we have three so powers in one studio who haven't yet killed each other makes us quite a perfect trio. Mostly the fact that I think we are good friends, I think that's the most important.

▶**Nikhil:** I think Srijan is the OCD king. He needs cleanliness and maintains discipline in the studio with respect to deadlines. That's why he's nicknamed "DADA" (Elder Brother)

Arsh is the exact opposite. You can bathe him with diet coke and he'll be the happiest. Always working, always sleeping... no one knows.

I like to be the balance between the two and act on situation. I play video games. :)

What are your next projects that we can look forward to?

▶**Srijan:** With the studio, we're currently working on a few corporate projects including some from LA and hope to branch out to other parts of the world. With Fuzz Culture, we're ready with the EP "Twins" and are in the process of finishing the videos that will support the release of the 2 songs.

▶**Arsh:** I'm also working with Point Of View from Dubai and am also thinking about making some new circus music. With FuzzCulture we've already started composing our next record beyond "Twins" and are figuring what to do with it, we are also looking at taking this act to as many parts of the world as we possibly can! Let's see how that goes :)

▶**Nikhil:** We did a short film called "Mast Qalandar" and it's travelling to more than 20 film festivals this year including one in Lahore.

Your message to readers of the magazine.

▶**Srijan:** Say no to drugs and yes to art.

▶**Arsh:** Have a good time in life, listen to some music, make some friends and try to relax. No one asked us before we were born and we are going to die and have no idea how it's going to end so the best thing to do is to have a good time without any fear of consequence and to do what you think your inner voice tells you!

▶**Nikhil:** You are reading a great magazine! Please score from reliable sources! ;)

K-TOWN CLAN

We had a chat with Roshan from K-town Clan, who was also the voice behind two popular songs from the movie Kabali. He tells us all about the band, his inspiration and much more.

How did the name K-town Clan come about?

The name K-town Clan sparked from the town that we grew up in, a beautiful town in Malaysia called Kajang. Originally we wanted to call ourselves Bigg Boolleez but somehow it just didn't roll off the tongue rite. Then one night while brainstorming for a name, it just came to me, K-town Clan. Clan being like a family and 'K' for Kajang. Also we were fans of Wu Tang Clan. That was it; the most awesome rap group was born.

What inspires you the most?

Life, Relationships, emotions, experiences, thoughts! Everything around us may trigger some sort of inspiration. So if I were to choose one thing, it would be Life.

You have written and sung two songs in the rage movie Kabali. How was the experience?

What I did was writing and performed on those 2 songs. I was selected by Santosh Narayanan after I sent in my demo. Previously I have met a few music directors but nothing really worked out. I wanted to give up trying in India when one of my closest friends, Vicram gave me that final push to send in my past productions to Santosh. A month later, I got a call from Santosh asking me if I would be interested in working on songs for Kabali and the rest was history.

How did you enter this industry in the beginning?

My school mates and I heard of a national talent search competition that was going to be held in Malaysia. Given the fact that we loved music so much, we decided to give it a try. Hence, K-town Clan was born. When we joined the auditions, it was packed with so many talented people. We even recognized a few groups who were older and had already established a name for themselves. Looking at everyone else we never thought we'd make it through. But we gave it our all and 2 months later, before you know it, we were crowned Grand Champions. What solidified our win was when we released our very first original composition, "Come Get Some". Our first single took over Malaysian airwaves like wildfire. This gave 3 boys who had zero experience a sense of confidence and assurance that this isn't just a stroke of luck but a gift.

Tell us about your collaborations and who you would like to collaborate with and why?

As a music producer, I have produced music for many genres including rock, rap, reggae, trap, edm and so on. As a rapper, I have collaborated with so many talented musicians like Dragon Red, Pop Shuvit, Alex Subryn, Blister to name a few. The latest and biggest achievement in terms of collaboration is that I got to work with Santosh Narayanan doing music for a Rajinikanth movie. In terms of who O would like to

collaborate with in future, I would say Timbaland, Swizz Beatz or Diplo. I have been a fan of their music production for years and I always analyze every single sound when I hear their songs.

You have received some notable mentions. Which has been the most special one and why?

To be very honest with you, it was the day me and my group K-town Clan were crowned Grand Champions for the nationwide talent search competition. That feeling when they announced us as winners was pure joy. I feel happy right now just recalling that moment. Yes, I was given an official title by the Prime Minister of Malaysia. Yes my group, K-town Clan has won multiple awards and has many chart topping songs. We have performed from Philippines all the way to S.Korea. I even did 2 songs for a superstar movie. But all that may not have happened if K-town Clan took a different path.

Tell us about plans for future.

Our second album is ready and we are waiting for the right time to launch it. The title of this album is "Crunk Cowboys & The Moon Shine Music". We are looking at January 2017 to release this amazing album. Apart from that I've got a couple of movies in Indian Cinema lined up, cannot reveal too much information just yet. On a personal note, I must collaborate with Timbaland or Diplo. After K-town Clan's 2nd album is release I will focus on my solo project as well as producing for artists that I feel have the potential but don't know where to start.

What's your message to upcoming rappers?

I'm going to make it as simple as possible. It is a very hard and a long road ahead, but perseverance, dedication and hard work is what sets apart the good from the great. Try not to compare yourselves with others because everyone is running their own race. Stick to your lane. Your only competition is yourself and as long as you are better than who you were yesterday, that is improvement. Most importantly, when you reach greater heights, stay humble and once you are on top, if circumstances allow, help other come up. God is good, God is great; Thank him for every single day.

Dhirren

We had a chat with child prodigy Dhirren about how he started playing the piano, his parents role and much more.

ELABORATE ON DHIRREN'S START IN THE MUSIC FIELD.

His first memories of music were when his parents sang to him every night. As a baby, his lullabies were songs sung by them and listening to Western Classical music, such as Mozart and Beethoven pieces.

He started playing the piano when he received a child-friendly keyboard for his 5 years old birthday from his paternal grandmother. He figured out the notes and played songs based on hearing, without any formal piano lessons.

As there were very limited options available for Dhirren then aged 5, to develop further in his piano interest in Singapore, and talent spotting their son's passion, his parents decided to pull him out of school (kindergarten in Singapore) and send him to Chennai, India to learn piano in the renowned KM Music Conservatory (aka AR Rahman Music School). After an audition, Dhirren was accepted into the Russian Piano Studio in KM Music Conservatory. Under Dr Surojeet Chatterjit's guidance, Dhirren's music journey started.

The little boy then at 6 years old, travelled a lesser treaded path and went to Chennai, India to pursue the Russian Piano at KM Music Conservatory where he studied the piano for 2 years. He skipped 2 grades and at 7 years old, sat for the Grade 3 exams held by Trinity College of London and scored Distinction and Merit. For studies, he was home-schooled the Singapore syllabus by his mother in Chennai, while he continued learning the piano.

HOW WAS THIS TALENT DISCOVERED BY HIS PARENTS AND HOW DID THEY HELP IN PAVING A DIRECTION FOR DHIRREN?

Observing his passion in music after receiving a keyboard for his 5th year birthday, his parents arranged for formal piano lessons for him and rented an acoustic piano for him to play on. Purchasing a piano was a huge investment and without knowing if Dhirren had his interest in it, they didn't want to commit. Wanting to both encourage their child in music and also to be mindful if the interest is short-lived, Dhirren's parents started off by renting a piano. This opened up an avenue for Dhirren. After school, Dhirren will come home to play the piano on his own.

To further encourage their son, his parents decided to bring him to Chennai, India to learn the piano at KM Music Conservatory. This set his foundation as it gave him ample of exposure and he learned the art of performance and showmanship from his teacher, Dr Surojeet Chatterjit, in Chennai.

WHAT ARE THE COURSES/LEVELS FINISHED BY HIM IN PIANO.

Dhirren learned the piano for 2 years in Chennai. He skipped 2 grades and at 7 years old, sat for the Grade 3 exams held by Trinity College of London and scored Distinction and Merit. For studies, he was home-schooled the Singapore syllabus by his mother in Chennai, while he continued learning the piano. Back in Singapore, under the guidance of Ms Vanessa Loh, he completed his Grade 5 Theory and Practical exams from ABRSM and scored a Merit in them.

HOW DID HE ENTER THE YOUTH ASIA COMPETITION?

The competition, 2016 Singapore Asia Youth Piano Competition, organized by Cristofori Music School was informed by Dhirren's piano teacher, Ms Vanessa Loh. Dhirren went for the qualifying round and was selected for the Finals. There were 1200 participants and only 73 qualified for the Finals. Dhirren was the only Indian boy and all Finalists came from different parts of Asia, like China, Malaysia, Philippines, and etc. Dhirren took part under the Junior Category which had 25 participants between the ages of 8-11 years and emerged as the 2nd prize winner. As a winner Dhirren is now qualified for the 21st Japan Piara 2017 Piano Competition, which will be held in Hamamatsu, 2017.

WHAT WERE THE CHALLENGES FACED WHILE HE WAS PREPARING FOR THE EXAMS AND THE COMPETITION?

The Competition was held on 05 October 2016, at Singapore Conference Hall. This period is during Singapore's end of year examinations time frame, where all students and parents will be buckling up and revising for the examinations. Dhirren was simultaneously handling his school, revisions and preparation for his piano competition. He woke up earlier then his usual time in the mornings and practiced at 630am before going to school. Before and after school he practiced. He also went to public places where they had pianos to practice in the crowd, so as to overcome his anxiety and fear of crowds. Handling exam revisions and piano practices simultaneously was not easy, but he managed to overcome it by being focused.

DOES DHIRREN HAVE PLANS TO DO ANYTHING FURTHER IN THIS FIELD? IS YES, WHAT AND HOW?

Dhirren had an exposure to Percussions when he was in his school's Percussions club. He intends to learn percussions as well. He also wants to complete at least a Diploma in piano and has his eyes fixed on composing a song. For now, Dhirren is getting prepared for the impending 21st Japan Piara 2017 Piano Competition, which will be held in Hamamatsu, 2017.

TIPS FOR UPCOMING KIDS OF HIS AGE WHO ARE INTERESTED IN PURSUING THIS PATH.

There is a genius in every child. As parents, we need to identify and support our children, being their pillar in every possible way for them to pursue in their passion. Children will remain children. We, as parents need to believe in them and encourage them to reach out for the sky. It is alright to fall, to fail, for what matters most, is not the results, but the journey. As long as we teach our children to give their best in all that they do, answer to their conscience, work hard and remain focused, success will find its way.

DHIRREN MANAGES MUSIC AND OTHER CURRICULAR ACTIVITIES AS FOLLOWS:

Other than music, Dhirren has also been noted by the Ministry of Education during the Gifted Education Program (GEP) screening examinations for his ability in Math. Based on this GEP results, he was offered a place in the school Math Olympiad Program. He enjoys this program among all his lessons in school and is doing very well in it.

Dhirren is also in the Excellence 2000 (E2K) Science Program. The E2K Science Program Singapore is a Science enrichment program for upper primary (Primary 4 to Primary 6) pupils who demonstrate interest and have high-ability in Science. The Program is developed by the Israel Centre for Excellence through Education (ICEE).

Currently Dhirren plays chess for leisure.

He is also selected to be in his School's Soccer Team.

Based on his academic results, Dhirren is also a receipient of TCC Annual Scholarship award, which is in conjunction with the Management Development Institute of Singapore (MDIS).

Tell us about your musical journey.

I can't even pin point when this journey began for me. Being born in a family where music & dance as art forms was flowing in the bloodline for two generations, the conditioning and environment made it an innate concept for both Siddharth & Me. My grand fathers, Late. Parshuram Haldipur (Mandolin player) and Mr. Jairam Acharya (Renowned Sitarist) brought music into their respective families, and then was carried forward my father Mr. Amar Haldipur, a renowned Film Composer, Arranger and ace Violinist who has worked extensively and arranged music for all legendary artists of the Indian Film Industry ranging from Khayyam saab, OP Nayyar , LP , Nusrat Fateh Ali Khan, Ghulam Ali to name a few.

I started learning to play the piano at the age of 11 and continue to even now. I then started taking part in school competitions, then moved on to forming a band called NEXUS in college with my buddies Gino Banks & Sheldon D Silva. The big break that made me a household name after I got selected for India's first mixed pop band AASMA which was put together by Channel V. That then led to exposing me to the world of live shows. And I just consider myself blessed to have had the opportunity to work with stalwarts like the Late Jagjit Singh , Tabla maestro Zakir Hussain , Trilok Gurtu , Louiz Banks to name a few. It is amazing how music connects people.

You are a singer and a composer. Which one do you enjoy doing more and why?

Well, both aspects are equally important to me and interconnected too because while composing I have to sing it out right. Composing is still considerably a more recent development for me, say about 13-14 years. But singing has been a part of my life and my identity for ever since I was born. Honestly, I love singing for other composers because that is learning in itself. It is almost like a responsibility that one as a singer decides to take up. To make someone else's baby your own and treat that baby as your own is a responsibility and not an easy one. A composer works really hard not just to compose and produce the song but also to earn that chance and that song/project. So when a composer calls me in to sing for him or her, I make sure to surrender myself and follow that vision that they have for that song and also respect the fact they trust me as the voice for that song. I expect the same when i call someone in to sing a song composed by Siddharth & Me.

You are married to the beautiful and talented singer herself. Do you both practice and talk a lot about music while away from work?

Anusha Mani is undoubtedly one of the best voices this industry has heard and yes I am in total agreement with the word beautiful word used to describe her. She is beautiful Inside & Outside. She has a big heart and is a generous soul. Our wedding day was surreal, one of the best days of my life. Talking about the second part of your question, we have always been connected by music even before we started dating. So yes, even at home we discuss music and our respective work lives. We have even worked on several independent songs together and hope to release them soon. I love composing for her. Some of those compositions have surprised me too. I don't know how they came about. We both believe that our common field of work makes it easier to understand the requirements and the working hours and dedication that are involved. We even perform for live gigs together whenever the opportunities arise.

Tell us about Sangeet-Siddharth as a band/duo?

We were simply jamming together one fine day at our family studio "SANGEET STUDIO "which existed till around 2011. So one day in 2006 while jamming we realized our potential as composers and we started off with our very first project as solo music composers for a movie called Fruit and Nut. But it was our song Aa Zara from Murder 2 that got us immense acclaim from not just music lovers but also fellow composers and our seniors in the industry as well.

As a duo composer, yes there are disagreements which are natural because each of us has a mind of our own, but amazingly there are more agreements than disagreements. He has always been protective of me as a brother. He was the one to buy me my very first professional keyboard/ synthesizer. He was the one who told me go try out the auditions for Popstars which then resulted in me being a part of one of India's most famous bands AASMA. He was the one to insist that I should study in St. Xavier's College Mumbai and those 5 years were undoubtedly the best years of my life. He always hears me out even when we're composing and trusts my vision when we differ on some creative ideas and vice versa. So in many ways he has just been really awesome.

Being an independent musician yourself, what do you think about the current scene in India in contrast to Film music?

Well I can, without mincing my words, say that the only music which is considered important in our country is Film music. I have witnessed a downfall of popular / independent music personally. I definitely miss the days when music channels played JUST MUSIC and our country had a huge spectrum of independent artists. But also I am so proud of people like Vijay Nair of OML, Naveen Deshpande of Mixtape, Deepashree and Suresh of STRUMM SOUND and many other music and event companies which believe in the independent music in our country and have created platforms for them in big ways, NH7 and recently The Stage on Colours infinity are the best examples of it. People also are of the opinion that independent music in the west is flourishing forever and is only getting bigger. But what they don't realize is that in the West, there is no film music in the form of songs like we have in our industry. Also everything we see and hear is going digital and putting your own material out there in the public domain is an upload away for budding artists. Ten years ago, putting your own music out there wasn't as easy because of the whole ordeal of going to a music label and convincing them of your product, the commercials involved etc. And because of the efforts put in by the people that I have mentioned above, I personally see a massive and unstoppable future for independent music in our country.

What are your future projects that we can look forward to?

The year 2016 has been a joyride for Siddharth & I because of all the praises we've received for our music in Love Games and Raaz Reboot from our listeners and fellow composers and musicians. Our songs Awargi, Nirvana, Mohabbat

from Love Games and O Meri Jaan from Raaz Reboot were highly appreciated. We are really humbled with all the love we continue to receive in the digital medium as well.

On the upcoming projects front, we have a film called Jee Bhar Ke Jee Le , directed by debutant director Binoy Gandhi and produced by the legendary director Mr. J.P. Dutta. It is an out and out commercial album which we can't wait for our fans to listen to. Then we have a couple of huge animation film projects lined up.

Your message to readers of our magazine.

This world we live in is going through a very difficult & fragile phase. And it's up to us to decide how we want our future to be. To see that positive change, we need to be that change. I think there's scope for infinite love, compassion, empathy & respect towards fellow humans as well as other living creatures. Each life has his or her own struggle that they're going through, and we must respect that. I'm glad The Score Magazine gave me this opportunity to send this message out to its readers. And to quote my late sister Sheetal , "LOVE LIVE & GIVE in abundance" !

STAR OF THE MONTH

Sangeet Haldipur

The super charming and talented Sangeet Haldipur, composer and singer spoke to us about some undiscovered things about himself in a fun interview.

Amit Mishra

Amit Mishra, the voice behind the song Bulleya from Ae Dil Hai Mushkil spoke to us about his music journey, favorite instrument, and his plans for the future in an interview.

Your latest song Bulleya from Ae Dil Hai Mushkil is topping the charts in Bollywood. How does it feel?

Of course it feels very good, people are appreciating it and the song is touching so many hearts all across the world. It's a joint effort and the whole team is very happy with the feedback. Ofcourse it feels really good as not only your fans, but people from the industry are appreciating the song as well.

We've heard that you are also a trained classical vocalist. Tell us about how you started out as a musician?

Yes I am a classically trained vocalist, I have studied from Lucknow and my musical career started from a core team in school. And later I started learning music and I was very fond of vocals. That was my favorite subject. Later, I participated in many competitions and all. Post that, I came to Mumbai to do something in the music industry and today here i am :)

Which is the one instrument that you absolutely love playing and why?

I love exploring new instruments, my major subject as a musician is vocals but my favourite instrument is Guitar. I love playing guitar as a vocalist, I love playing tabla as well, as I think it's a fun instrument. Apart from this, I like playing keyboard but I will say guitar and drums would be my ultimate favourite.

Who do you look up to the most in the musical space and why?

I look upto every singers, right from Mukesh ji, Kishore Kumar, Rafi sahib, Jagjit Singh sahab and living legends like Sonu Nigam sir, Mohit Chahuhan, Arijit Singh, KK sir so I follow all the singers and I love listening to them.

If there is one composer you would love to sing for, who is it and why?

I would love to sing again and again for Pritam da because he is my favourite composer and I am lucky enough that I have already got an opportunity to work with him. Apart from him, I would love to get associated with all the biggies like Rahman sir, Shankar Mahadevan sir, Vishal-Shekhar sir, Salim –Sulieman sir, Mithoon sir, Amit Trivedi sir. It is a dream of every singer to sing for these composers. Eventually, it all comes down to great work and it is always a team effort in the end.

Your plans for the future?

Lots of songs in the pipeline, but i dont want to jinx it by talking about it now. Will share the details when the time is right:)

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SANGEET HALDIPUR
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Playing a Musical Instrument

HOW IT'S GOOD FOR YOUR BRAIN

ADITI SARAWAGI

Neuroscientists have made enormous breakthroughs in understanding how our brains work by monitoring them in real time. Research has shown that when the brain listens to music, various parts of the brain become active but when one plays music or creates music or plays an instrument, various parts of the brain start working which are otherwise not used as much. Almost all parts of the brain are used at once including visual, auditory, and motor cortices which amounts to a full brain workout!

The brain's corpus callosum, the bridge between the two hemispheres also sees increase in the volume and activity when playing music. This allows messages to get across the brain faster. Research shows that musician's brains are wired differently than non-musicians. According to Dr. Gottfried Schlaug, a Harvard University neurologist, the two hemispheres of the brain work better together in case of musicians since their corpus callosum is bigger due to increased activity in the brain. This is said to change the way the brain works and can make learning easier. Thus, the earlier a child begins some sort of musical training, the better his learning abilities will be.

Musical training benefits a child's brain development in such a way that will affect not only his childhood but his entire lifespan. It improves brain power to be more creative as well. New research is coming up everyday linking musical training with improved brain function as the creation of music skyrockets brain activity.

According to Dr. Anita Collins, Assistant Professor of Music and Arts Education at the University of Canberra in Australia, the act of playing an instrument literally transforms the brain. For example, while playing an instrument, multiple areas of the brain are engaged for reading the music, keep time, maintain the tempo and ensure hand, eye, muscle co-ordination.

The benefits of increased brain activity are enormous. It allows musicians to solve problems more efficiently and in innovative ways, not only in academic but also in social settings. Music can increase concentration and improve hand-eye coordination as well.

Studies show that the analytic left side and the creative right side of people who create music have a greater connection and more communication. This has many benefits including faster communication within the brain and even problem solving abilities are said to be improved. Research shows that children who start learning at a young age benefit more than late starters.

People with musical training are also said to better at making decisions, processing information, memorising and retaining data. Some researchers also say that playing an instrument has also proven to be beneficial in helping children evolve from neurological problems.

A study from Germany, recently deduced that second standard students who spent 45 minutes a week learning a musical instrument, remembered more words and lessons taught to them than those children who didn't. This goes on to show that making music boosts memory power too especially working memory which is the ability to temporarily store and use information which helps in learning a lesson or completing a task.

Music is not only about reading notes and playing the correct chords but it also affects the brain emotionally as musical training increases the brain's capacity to detect emotions in sound. Understanding emotional connotations and reading between the lines is easier for musicians and hence could help one in maintaining smoother relationships. Children suffering from autism could also benefit from such training if music helps in bridging emotional gaps.

Learning music improve one's speech processing, memory retention powers, learning ability and concentration thus helping in bridging the gaps between academic achievements. The improved neural functions make it easier for kids to stay focused in the classroom and to improve their communication skills.

A Canadian study's findings say that the benefits of learning music extend beyond the formative learning years. They studied older people who had learnt music during their childhood and found that they could identify speech 20 percent faster than those who hadn't. A prolonged musical training also ensures better speech processing and memory retaining even after one stops learning.

Musical training involves skills like studying notes, chords, octaves, rhythm and meter which can be understood mathematically. There is said to be an underlying correlation between music making and mathematical ability. If one learns music, learning maths becomes that much easier and one's improved rationale abilities proves beneficial in studying science as well.

Motor skills are also said to be improved while learning an instrument. Playing an instrument requires exceptional hand-eye co-ordination and also increases muscle memory. Transforming musical notes on a page to a beautiful melody requires a certain amount of motoring skill which adds an edge to performing other activities as well. Researchers in Canada have found that superior motor abilities actually come up in brain scans which show stronger neural connections in motor regions of the brain which help in carrying out physical movements.

Getting a note perfect requires a certain level of concentration. Music makers have long been known to have an immense amount of concentration and focusing ability. Creating music leads to exceptional emotional control and hence less aggression, depression or anger issues than non-musicians are found. When children are taught music from an early age, their attention span increases and they pay more attention to classes and learn better.

A November 2013 study by the University of Montreal reports that trained musicians have superior multisensory processing skills. For example, when someone plays the piano, the pianist does not think of the hand muscles moving to play the keys, or her legs moving the pedals, or her eyes reading the notes and ears and memory making sure the melody played out is correct. The pianist just plays thinking only of the music she has to create but her brain is running several miles per hour to get that piece of music to play. It just goes on to show how every part of the brain is working and co-ordinating to play music. Thus, musicians have sharper multisensory processing skills.

Creating music is an experience which trains the brain from an early age itself and whose benefits are reaped throughout one's life. Therefore, today's academic curriculum's call for some change wherein learning a musical instrument should be included or some sort of musical activity partaken in.

SOUVIK CHAKRABORTY

5 forgotten female music composers

Music is the medicine for every other insatiate soul. The blemish of depression rubs off best with the melodic trance, dripping down like honey dew drops from the nectar filled voice of the nightingales.

Whether it is the melody, opera, rock, jazz or any other form of music; listeners fix their genre according to their moods and switch to the world of musical ecstasy. A clear rhyme and a matching tune to it, creates a music that lingers all day long.

Music shakes up the chords present inside, by the vibrations of a soul stirring music. Emotions brim with intonations of melody. There is a lot to grasp from music. But, there has been a bias from the era of birth of music; and the planet sort of drew a patriarchal arch over the axes of music. It is sad and unfortunate that the composition of music was considered a taboo for centuries; if it was crafted and tuned by a woman.

This stereotype approach waned off pretty soon and eventually failing all the odds, the women of the times, finally marked their mark and made the world feel it's importance in the realm of music by fuelling their love with dedication and passion. Though, it is factually true, that compared to men, women always remained less in number when it comes to composing music. But if we search the annals of history there were in fact exemplary evidences of ample performances from talented female composers.

Let's shine again upon the five most talented female composers ever whom the evolutionary lineage of music has deleted from its history!

Lili Boulanger

Lili Boulanger is considered as the first woman among other female composers of her time to become the winner of the most prestigious award Prix De Rome. Boulanger, at a very young age of 20, won such a glamorous award for the composition of cantata Faust et Hélène in her nativity, France. However, unfortunately her health did not shine the way her talent did. She was fragile right from her childhood days, which ultimately lead to the path of an end to this young and talented character. After her death, Nadia, the younger sister followed the same track and marked a noble place like her late elder sister. Nadia even received the second prize in the same competition of Prix De Rome. Touching popularity Nadia never forgot the existence of her elder sister. She in memory of Lili created a fund for the purpose of boosting the careers of young talents in Boston like her elder sister. Lili's story was thus cut short before she could kiss the pinnacles of success.

St. Hildegard of Bingen

The most critically appreciated work that gained immense popularity was a morality drama by Hildegard known as 'Ordo Virtutum'. Her musical territory was so large that it enmassed the volume of a planet. Among all the present talent holders, she became an icon who's caliber could only be confined to infinity. Hildegard's talent was actually many faceted, she descended a stream of ever flowing inspiration. She was an abbess, a visionary, a leader, poet, a dramatist, a herbalist and a composer. In the field of music, she had created awesome contents among which 80 pieces were considered as the best of all bests from the starting of time. She proved her élan in every domain she ever ventured into. Her, Symphony of Harmony of Heavenly Revelations was a compact of the collection that carried the liturgical forms of antiphons, sequences, responsorial and hymns. Boldness was her stamp of contemplating music. Her signature style soon turned out to be the creation of entwined cords of delighted melodies with her use of theatrical flowing lines that jump into wide gaps of fourths and fifths.

Francesca Caccini

Amy Beach

Ruth Crawford Seeger

Francesca Caccini, another forgotten female composer of (16th century), who's composition was sadly often misplaced with that of her father Giulio, who was also a renowned figure of that time. Her compositions were so enriched with the emotions and feelings of the Italian mass that it flourished throughout and could be even found in Italian Baroque. She was called by a different name 'La Cecchina'. Her musical creations captivated many with her magic. She was also a teacher, a poet, a Latinist, and a singer. Her 'comedy-ballet' had elevated her femdom to the level of the first Italian woman who has an opera successfully staged in her own might. She received her training in music from the Medici Court where she was born. Her father used to work there too and the duo soon turned out to be popular neighbors, considering the fact that they had been dedicatedly following the path to better music with every passing day. Her sweet voice, flattered the Henry IV of France when she sang in his wedding to Maria de' Medici, and King Henry requested her to stay there.But she retraced her way back to Florence where she got the first position at the court for her carnival entertainment La Stiava. She contributed to the court with sweetest tunes ever and to liturgical settings. Almost 32 songs were composed by La Cecchina but that is not all, in stage works alone she completed almost 16 works of dramas by Michelangelo Buonarroti. She reached the pinnacle of success, within a very short span of her beginning days.

A genius piano player of the 17th century, **Amy Beach**, was invited by the Boston Symphony to perform when she was only 18 years old. In spite of being an outrageous performer, she had to step aside from her stage career on the request of her husband, who was also a high-flying Boston doctor. But passion always makes its way through to reach where it is supposed to. And hence Amy also found out a better solution to maintain the golden equilibrium between her dream and her family. She embraced her composing convention to a high level and created in 1896, the Gaelic Symphony, which is actually becomes today known as the very first performance of a symphonic bit by an American female composer/pianist.

Among all the mentioned names of the female composers, this lady occupies the most esteemed position as a musician. **Ruth Crawford Seeger**, composer of 20th century, had a very modern style of weaving the pieces of music like no other, she produced outrageous scores which were impeccably unique and unorthodox which were stand alone success altogether. She was a queen of originality and had been always revered so by her fans, when it comes to the composition of music. She became the first women to win the Guggenheim Fellowship, which she used to travel Europe. Her most well known and notable work 'String Quartet' was hatched in Germany along with the Three Chants'. Both the works were equally original and strong in their respective stints. Her better half was also a figure of high esteem, Charles Seeger. She after her marriage she thought of diverting her musical journey to that of meticulous work of gathering Folksongs of America for the purpose of Library of Congress. This was a project which she took because of her aim to immerse herself with full devotion for the sake of music. Ultimately this led to a seminal volume of the American Folk Songs for children in 1948. But when she returned to mainstream music composing, her talent was defeated by the onslaught of the fatal cancer, and her career was cut short as she passed away in 1952.

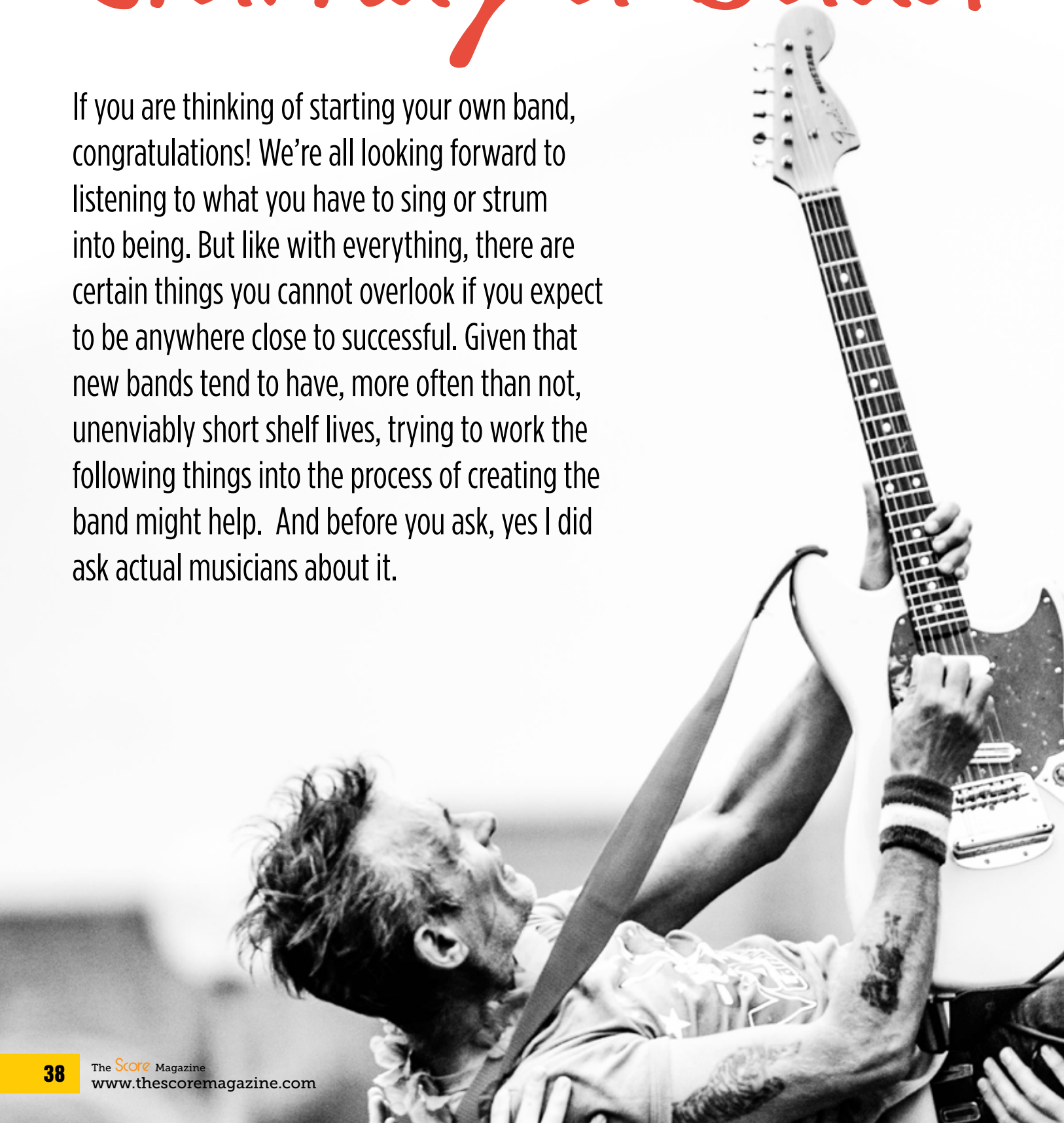
Social mechanisms throughout the world for ages stereotyped and stigmatised practices as tradition thus falsifying the notion of culture. The aura of music was also infected by the same social virus of confining the limits of women from becoming a cornerstone. But, it is also a fact today that many talented and strong female figures unchained themselves and freed from the clutches of hypocrisy, and it would be a good exercise to remember them occasionally.

SHREYA BOSE

things to do before

Starting a Band

If you are thinking of starting your own band, congratulations! We're all looking forward to listening to what you have to sing or strum into being. But like with everything, there are certain things you cannot overlook if you expect to be anywhere close to successful. Given that new bands tend to have, more often than not, unenviably short shelf lives, trying to work the following things into the process of creating the band might help. And before you ask, yes I did ask actual musicians about it.



Know your sound:

This means that before you start looking for the guitarist/vocalist/drummer/bassist, you should be sure about what it is you want to play. I'm not talking about just the genre (and you should be willing to experiment with that), but the tone, the message and the thematic continuity. A band builds itself a following not merely by the quality of its cadence, but also by its commitment to some kind of artistic singularity. That's pretty much the reason why The Smiths do not play bubblegum pop and Iggy Azalea isn't doing opera.

Pick the right people : Seriously, don't being your friend in as the drummer just because he is your friend. Unless he/she actually plays an instrument or sings, they have no business in the band. If you have to teach someone to identify G sharp or A minor, you are never going to get anywhere. The chances that your "chill" friend is secretly a musical prodigy is very low. So, don't risk it.

Know your bandmates:

Its important to make sure that people you will be playing are expecting and intent on giving the same amount of effort that you are. The drummer can't be able to jam one day a week while the bassist is slogging for four days. Before you guys actually decide to start making together, make sure that its actually practical for exactly those people to work together. Similarly, the aesthetic and artistic inclination of the members should be in agreement. Just because the guitarist can rival John Mayer does not mean that the vocalist should have to abandon his growl. Find the right people.

Find your space:

I mean this literally. Have a place to jam that you can use for hours, because you will need endless practise to get a new song into audible shape, and you can't expect to use your room to play thunderous bass in, especially if its midnight.

Have patience:

If your first single gets played on MTV Indies, we rejoice for you. But if you're in the game to make money and have groupies, stop, turn around and leave. No one wants to hear your preen about yourself. There should be only one reason to be in a band, and that is to create music is good. Often, it takes time to find the right sound and some more time to find the listeners for that sound. So, if you are not willing to have faith and keep working towards that singular goal, then you are wasting everyone's time.

Experiment:

I know I said that you should possess some form of thematic unity, but there is a difference between knowing your lane and just playing the same solo over and over again with a few chords astray. If you think the band can do what Opeth did with Heritage, do it! By all means, go a little crazy when in your creative space.

Originality:

Its normal to start off by emulating the sound of bands/people you really like. I know it can be tempting to want to sound like Cream or The White Stripes (Why wouldn't people listen to more of that, am I right?) But you can't sound like a cover band all your life, so create something that only you can offer. Otherwise, you're going to get boring real soon. Everyone has youtube, and everyone will just listen to whoever it is you are trying to sound like.

Stay grounded:

If the vocalist is all about his/her magnificence while on or off stage, its not going to work. And that stays true for every member. Its quite possible that one of you is better at their craft than the others, but you are still part of a unit, and you can't ever downplay that. Pull your head out of the clouds, and give everyone their due credit.

Trial-and-error:

The first band you form may not work. Or the second. Or the fourth. But you have to jam with people for a few times before making the decision to create a band. Don't drop out of school and invest all your time in people you have played with four times. As with all good things, take your time. Don't commit to a project unless you feel like it's a good fit where your craft will actually mean something.

Name:

Here's the deal. Most band names don't matter. What does Porcupine Tree really mean, anyway? Don't spend months trying to come up with a cool name unless it really resonates with you. Just make something up as you go. People tend to think a band with cool music has a cool name, whatever it be.

AMOGH RAO

WHEN EAST MET WEST

Fusion as a genre has received widespread recognition in the past decade. However, Indian classical ideas were incorporated into Western music since well before the 70's. Here are the pioneering bands and artists that paved the way for some of the best collaborations between the East and West.

THE BYRDS

Bands like The Byrds pioneered raga rock as a genre and era. Their single "Eight Miles High" was noted for its influence from Indian classical music and concepts, but it was "Why" that really established the sub-genre. David Crosby was attracted to Indian ragas and the drone-like qualities of the traditional indian music and this turned into inspiration after his introduction to Ravi Shankar's music. With these releases, Indian influenced modal-improvisation became common usage in rock music and The Byrds were at the forefront of these psychedelic and raga rock movements.

THE KINKS

Another English rock band that dabbled in Indian music was The Kinks. Their single "See My Friends" incorporated a sitar like tone and musicality with ragas played on an electric guitar. Rhythm guitarist and vocalist Ray Davies said that he was impressed by India's music while the band was touring in December 1964.They were very happy that they managed to capture the sound of a sitar using a western instrument. In an interview with Rolling Stone he said, "I got the idea from being in India. I always liked the chanting. When I wrote the song, I had the sea near Bombay in mind."

MAHAVISHNU ORCHESTRA

John McLaughlin had studied under Sri Chinmoy, and was profoundly influenced by Indian music and culture. His style of fusion incorporated vastly intricate and impactful indian classical concepts along with blues and jazz to create some of the most influential fusion music of the era. Coupled with Billy Cobham on drums, Rick Laird on bass, Jan hammer on synth and keys and Jerry Goodman on violin, this supergroup was established. Exploring a vast array of textures and ideas, the band created some of the most inspiring jazz-fusion music that is revered today.

THE BEATLES

Considering how epic their widespread fame is, it's not surprising that Indian classical music reached its epitome of fame in the west due to The Beatles. George Harrison, on meeting sitar maestro Sri Ravi Shankar in 1965, studied under him in India and composed "Norwegian Wood", triggering widespread popularity of the instrument in what Sri Ravi Shankar described as 'The Great Sitar Explosion' of 1966-67. Apart from the music, The Beatles also incorporated Indian meditation into their way of life and Harrison also joined The Hare Krishna movement and embraced Hinduism.

THE YARDBIRDS

The first appearance of a sitar in rock music was in that of the British band The Yardbirds. They utilized a sitar sound on their track Heart Full Of Soul, by emulating it on a guitar. Although they tried to use Indian musicians to play it on the original instruments and retain it's pure sound, they never managed to make it past the recording stage. The single however, turned out to an instant hit upon release with audiences appreciating the innovation in sound. In the book "The Yardbirds" by John Platt, Chris Dreja and Jim McCarty, Jim said "the riff on the demo suggested a guitar, and that Georgio actually hired an Indian sitar player and tabla player."

BOSS KATANA AMPLIFIERS LINE UP

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BOSS has just introduced the Katana amp series, a new lineup of guitar amplifiers with refined rock tones and built-in BOSS effects. Born of the development process behind the acclaimed Waza amplifier, the Katana series embodies BOSS's determined pursuit of the ultimate rock sound. Offering class-defying tone, touch response, and presence, Katana amps are perfect for gigging guitarists, and also excel for recording and practice at home.

Katana—the traditional sword carried by the historic samurai of Japan—is a symbol of honor, precision, and artistry in Japanese culture. Featuring proprietary circuit designs and meticulous tuning, the Katana series combines traditional craftsmanship and breakthrough functions to produce true next-generation rock amplifiers.

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SRIRAM RAVISHANKAR

In conversations with Gayathri Krishna, the lady behind Bangalore's cult performing arts trust - Bhoomija.

Bhoomija Changing Things the right way...

After the generation of National Centre for Performing Arts (NCPA), Indian National Trust for Art and Cultural Heritage (INTACH), Society For The Promotion of Indian Classical Music And Culture Amongst Youth (SPIC MACAY), and Kalamandir, it has almost become rare that you find good performing arts centres/presenters across the country that have a vision and are being true to their mission. After 2000, there have been very few organisations that have let their work speak for them and not the other way round. Of course, there are numerous sabhas, sanghas, and other prestigious platforms that are led by a stellar committee, but not many are doing things differently so as to keep up with the changing times.

Bhoomija, a performing arts trust in Bangalore, hosts concerts across venues in Bangalore, India, and abroad. Having started just four years ago, they have already done over a hundred shows with a variety of talent ranging from kids around the age of 6-7 until legends like Dr. Umayalpuram K Sivaraman, Vikku Vinayakram, Aruna Sairam, Venkatesh Kumar, Bombay Jayashi, etc. at venues like Ranga Shankara, Madras Music Academy, Forbidden City Concert Hall, Sydney Opera House, and Carnegie Hall. Their shows are a wonderful confluence of traditional performing arts and contemporary presentation in new and different formats that makes each of their show, a different experience for audiences.

The Curator

Gayathri Krishna, 48, the brain behind Bhoomija, is an IT Professional and an arts manager. "I've been with Ranga Shankara and Arundhati Nag from 2003. So my complete exposure to arts management comes from my theatre sensibilities at Ranga Shankara. Aru would envision a programme and I would run it for her. That was the combination we were," she explains. Krishna has been one of Ranga Shankara's mains, putting together the programme schedules and National and International Collaborations at the iconic theatre venue. Since then, she wanted to set up a similar platform for music and dance. Hence, Bhoomija was born. "There is no science behind why I decided to call her Bhoomija. There are these two Carnatic Kritis-nijadasavarada and ramachandram bhavayami which had the word 'Bhoomija' in their lyrics and somehow the word stuck along. Something about the 'Born of the Earth' appealed to us, Krishna recalls. Her passion for the arts, culture, and the very process of putting things together is infectious and inspiring. She goes on explaining, "Our musicians are not attuned to being marketed or presented in a different manner. Contrary to my experiences with theatre artists, I've found musicians to be far more reserved. Musicians come from a sensibility of extreme and toil to become musicians. But the gap or void between these musicians at the top and everybody else is huge! The ones on the top don't pay attention or have it in their constitution that they should be presented in a manner that commensurates their journey. To work around this sensibility and do things differently is what I'm trying to do with Bhoomija."

The journey from there on...

From their first concert - "Listening to Life: The Journey of a Raga" to their latest - "Tribute to Lalgudi Jayaraman", Bhoomija's association with Bombay Jayashri has been very special. "A few years ago, I was asked to book Chowdiah Hall on behalf of someone for "Listening to Life"-a Bombay Jayashri concert. However, the organizer decided to plug off in the last minute due to insufficient funds and I decided to take up the show myself. That's been the journey from there on with Bombay Jayashri," said Krishna.

"One day, my trustees and I were discussing, and I had this idea of taking Carnatic music to Sydney Opera House. We wrote to them and eventually hosted Bombay Jayashri there in the Concert Hall. At that time, Jayashri's Life of Pi song had become very famous. A young girl from China wrote to

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her saying, “I hope I can listen to you in China.” And so we were introduced to somebody who runs the Shanghai Festival and we took Jayashri to China. It was the first time Carnatic music was sung in the multi-city music festival. I was stunned by the response there! From there on, we took her to Carnegie Hall and presented her where MS sang last.” she explained.

All through Bhoomija’s journey, one of the key points Krishna has been emphasising on is trying to take Indian Classical Music to younger generations and audiences. Bhoomija’s Manganiyar Classroom (a musical showcasing manganiyar kids below the age of 13), Jackfruit Festival (a music festival by children for children), Carnatic Choir (a choir of kids under the age of 13) , and The Youth Carnatic Orchestra (an ensemble of musicians from the age 18-24) have been some of the prime efforts taken up by the organisation to not only kindle interest about Classical music in younger minds but also provide a platform to nurture their talent. Being guided under visionaries and greats such as Vikku Vinayakram, Roysten Abel, Bombay Jayashri and Abhishek Raghuram, kids under the age of 15 and youngsters are guided in supervised environments so that they not only learn but also realize the beauty of the art form, the beauty of collaboration, and indulge themselves in the joy of performing classical music. Coupled with her efforts in putting together beautiful sets, narrative, theme, good sound system, fresh format, and the very vibe she creates, every concert she curates is an experience. “These kids must be encouraged to sing more, to perform more. Otherwise, they will lose the drive to do it and will be forced to fit in to this world. We must not lose such young talents,” she said. “The idea is to bring together as many young talents as possible and create a platform for them to showcase their talent. Once they see the beauty of it, they will hold on,” she justified.

Owing to her theatre and art management background, Krishna understands the talent she is working with, and really knows what to do with them. The context in which each talent is placed, the narrative that supports this context, and the flawless execution that happens behind each concert she puts up, is what makes every Bhoomija concert so special and unique. She says, “If on one side my objective is to get the normal classical concert goers, on the other side, I’m more interested in bringing together younger audiences, parents, and fresher talents.” Her expertise and vision as a curator clearly echoes with every concert she does. We would like to add that every aspect of theirs is marketed very well with so much care and in a meticulous manner.

Whats next ?

South Bangalore can become an international hub for entertainment she says. “We already have Ranga Shankara which is doing theatre. We also have Suchitra Cinema and Cultural Academy that caters to films. And then, you have some iconic organizations like Rama Seva Mandali, Gayana Samaja, and us in a small way which cater to music and dance.” Krishna also shared her grand vision of setting up a state of the art performing arts centre in South Bangalore. “We want to call it MS Performing Arts Centre, named after the legendary MS Subbulakshmi. It will be built to host a lot of Indian music with the right acoustics and atmosphere. Besides our own music, we intend to curate a lot of world music as well,” she passionately went on. “The space will be open for people to hire it and we will also host our own shows. That is the future. That is the dream we are working towards besides our lineup of concerts,” she signs off.

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